

CHAPTER V

SCULPTURE AND PAINTING.

A. Sculpture.

MONUMENTS IN WOOD AND STONE.

Place of
Mysore
Sculpture in
Indian Art.

THE history of sculpture in Mysore would require lengthy treatment, if it is to be dealt with in adequate fashion. Limitation of space, however, will permit only of the mention of the broad outlines of the subject and no more. So much attention is now being paid to Indian sculpture that it seems necessary to stress the point that Mysore has something unique in this respect to offer to the critical student of Art in general and of Indian Art in particular. The remark may be ventured that any history of Indian sculpture which leaves out of account the contribution of Mysore on this head would be condemned as too poor to merit serious consideration. There is the greater reason at this moment to direct attention to this subject, for European opinion, as reflected in recent publications, is endeavouring to approach the subject from a point of view which is entirely different from what it was not so very long ago. These "fragments of Indian carving," to use the expressive phrase of Rothenstein, are to-day being treated not as "curiosities" but as "works of art." Experts are slowly but steadily discovering, by closer attention to the subject, the inner meaning of Indian sculpture. They now seem to perceive that what the Indian artist has aimed at is not so much the imitation of nature as the symbolic representation of an idea.

The bearing of image worship on sculpture in India is so close that a few words are necessary as to the impetus that image worship gave to sculpture. It is now generally acknowledged that image worship in India is older than the time of Buddha. It has been suggested that it is contemporaneous with, if not older than, the Yōga system, which dates from a time probably anterior to Patanjali, who was only its systematiser. Patanjali lived about the 2nd century B.C. Buddha himself was a follower of Yōga before his Enlightenment. He is sculpturally represented in the Gāndhāra School as an emaciated person, almost dying under the stress of the austerities he practised. (See figure 61 on page 110 of Sir V. A. Smith's *History of Fine Arts in India and Ceylon*). Patanjali himself gives an idea as to the images which were commonly in use in his time. In his *Mahābhāṣya*, he says :—"What about such likenesses as of Siva, Skanda and Vishāka, which are known as Siva, Skanda and Vishāka and not Sivaka, Skandaka and Vishakalla?" Pānini (6th century B.C.) refers to unsaleable "likenesses"—*pratīkriti* (V. 3. 96 and V. 6. 99). These were probably divine images, not sold in the bazaar but made use of for obtaining gifts. Images of gods, as they laugh, cry, sing, dance, perspire, crack, etc. are referred to in the *Adhbuta Brāhmaṇa*, part of *Shadvimsa Brāhmaṇa*, a supplement to the *Panchavimsa Brāhmaṇa* (Macdonell's *Sanskrit Literature*, 210.) Dr. Bollenson thinks that images of the gods are clearly referred to in Vēdic hymns (*J. of the Germ. Orient. Soc.* XXII, 587—quoting hymns R. V. iii, 4, 5.) "Indians," he says, "did not merely in imagination assign human forms to their gods, but also represented them in a sensible manner." Image worship seems to have become common in the time of Yāska. In his *Nirukta*, he considers "the forms of the gods." "One mode of representation in the hymns makes them resemble men ;

for, they are praised and addressed as intelligent beings. They are also celebrated with limbs such as those of men." In the *Rāmāyana*, we have mention of temples in Lanka (VI. 39, 21.) from which we may infer that at least in South India temples existed, where images were enshrined and worshipped. Mr. Gopinatha Rao, in his *Elements of Indian Iconography*, suggests that sculpture as an art was well known as early as the 2nd century B.C. The Garuda Stambha set up in honour of Heliodorus in the reign of Antalkidas (175 B.C. to 135 B.C.) at Besnagar shows that the worship of Vāsudeva (i.e., Vishnu) cannot be later than 2nd century B.C. Grünwedel has formulated the opinion that the figurative part of Brāhman art, so far as is known, is based essentially upon Buddhist elements—so much so indeed that the Saiva figures originating at the same time as the Northern Buddhist, appear to have fixed types, whilst the iconography of the Vishnu cult embraces chiefly Buddhist elements to which a different interpretation has been given. But still more dependent on Buddhism are the representations of Jaina art. A rather different view has been expressed by Burgess. The sudden appearance of representations of Buddha and numerous Bōdhisatvas in the monastic establishments of the Buddhists in the vicinity of Peshawar, and the Hellenistic impress in the sculptures (between A.D. 50 and 350), raised in his mind the suspicion whether iconography in its wider extent, Brāhmanic as well as Buddhist, was not imported from the West. The Vishnu cult is referred to in numerous inscriptions from 401-2 A.D. to 528-9 A.D. and the Siva cult in inscriptions of the 5th century A.D. The two cults of Siva and Vishnu were in an advanced stage of development in the 5th century A.D., which indicates that they must have had many centuries of history behind them.

Sculpture in Mysore, as elsewhere, may be treated under the various heads of: (1) wood, (2) stone, (3) precious gems and (4) metals. Āgamic writers add to these earth, ivory, bricks and lime. Among precious stones, crystal, diamond, cat's-eye, coral and ruby are highly valued for the purpose. For images set up permanently in Brāhmanic temples or in Buddhist or Jain *Chaityas*, stone has been generally used. There are occasional instances of wood being used for them, but in that case, the images are periodically renewed, the old ones being either buried deep in the earth or thrown into the sea with due solemnity. The gods and goddesses of village folk are usually made of wood, though even in their case there has been in recent times a tendency to displace them by stone. Occasionally they are made of brick and mortar. In the temples of the 15th century and thereafter, the decoration of the *vimāna* part has invariably been by means of brick and chunam sculpture. Metal is rarely employed in the making of images intended as permanent fixtures in Brāhmanic temples, though very occasional instances are not wanting of their use for such purposes, especially where the permanently fixed stone image has been desecrated or mutilated and another in stone has not been got ready to take its place. Metal, however, has been generally used for casting images for processional purposes. Such an image is called the *utsava vigraha* or the image for festive occasions. There is evidence to believe that the art of metal casting has been long known in South India. At least it is older than the 10th century A.D., if we are to believe the inscriptions of Rāja Rāja and Rājēndrachōla, both of whom are known as the conquerors of parts of Mysore. In fact, both of them specially patronised the temple of Pidāriyar in Kolar, now known as Kolāramma, and especially endowed it, while Rājēndrachōla had the brick parts rebuilt in stone (*E.C. X*, Kolar 109). In the

Materials of
Sculpture.

inscriptions of both of these kings, references to images cast solid and hollow are many (*S.I.I.* II. 134 and *S.I.I.* II. 178). The casting of metals was undoubtedly in wax moulds. The art was apparently indigenous and is at least as old as the 8th century, if it cannot indeed be traced still earlier back by at least a century or so.

Classes of
Sculpture.

Among the four classes of sculpture recognized in India, Mysore has nothing to boast of the first or the Mathura School and the last or the Bengal, Assam and Orissa School. Of the second, represented by the sculptures of the early Chālukyas of Bādāmi, there are no direct examples, but their influence is perceivable in the earliest sculptures found in the State, especially in the north-west of Mysore where they were in the ascendant from the 5th to the 8th century A.D. Of the influence of the Pallava sculpture, which goes with that of the early Chālukyas to form the second class, there are traces in the monuments found in the south-eastern portion of the State, especially in the Mūlasthāna shrine at Nandi. As regards the third class of sculpture, sometimes called the Chālukya and sometimes the Chālukya-Hoysala School, but which is with good reason better styled Hoysala, the State is replete with it. Though its best examples are to be seen in the northern and north-western districts of Hassan, Kadur, Shimoga, Chitaldrug and Tumkur, still their influence was so vast that they dominated the ideas of even builders in the Dravidian style in the southern and south-eastern districts of Mysore, Bangalore and Kolar. Their influence was so dominant, indeed, that it is no surprise to find even a successful attempt at the construction of a *tri-kūtā-chala* (or three-celled) temple in the Dravidian style. In the sculptural part of their work, later architects in the Dravidian style could not always tear themselves away from the florid ornamentation and delicate tracery

of the Hoysala school. In this school, convention holds a high place. In fact, as one writer puts it, we notice a striking similarity between figures representing the same objects, although they may be found in different and distant parts of the country; the same kinds of ornamentation, clothing, head-gear, pose and grouping may be observed in the same subjects in a uniform manner. It may well be asked, why this respect for convention in Hoysala art? There were two causes operating towards this end for some period anterior to the development of Hoysala art which arrested to some extent the free and natural advance of Indian art itself. The first was the influence of Tantric ideas on the worship of Buddhists and Brāhmans alike. Under this influence, the various aspects of a divine being came to be represented by various heads, and its various attributes by its various hands. The sculpturing of such complicated conceptions in the form of extraordinary human beings with several heads and hands was always attended with a certain amount of unavoidable unnaturalness and clumsiness. This unnaturalness and clumsiness has been hotly criticised by art critics—Sir Vincent Smith, for instance, stigmatizes it in severe terms; “hideous and grotesque” are the terms actually used by him—who suggest the representation of the idea of power by the multiplication of members as evidence of the decay that had set into Indian art. But, as a recent writer on Hindu Iconography puts it, “like all art, the Indian iconographic art also has to be judged from the standpoint of its motive.” To those who cannot appreciate the motive, the very ideal of art will remain hidden and inexplicable. The consequence is that such critics can pronounce their opinions only on the technical details of the artist’s workmanship, but can never grasp the soul of his art. The second and the more potent cause which has adversely affected Indian sculptural art is the artificial character of the rules of the

Āgamas and Tantras regulating the making of images. These rules, while they have undoubtedly insisted on the realizing of the highest beauty possible in the making of images, have practically barred progress by laying down definitely the proportions and measurement of the various limbs and organs of the human body. The result was attrition in the sculptural field and the loss of imagination on the part of the artist. So great, indeed, was the injurious effect of these rules that the sculptor forgot the greatest of all iconographic rules, expressly laid down by the Āgamas, that "the artist should fashion the image as best as he could." The universality of these Āgamic rules all over India has been admitted on all hands and in material matters, barring physical aspects and ornamentation, which are specially required to be localized, similarity of the very images produced according to these rules in widely different parts by independent artists resident in them confirms it. The age of the Tantras and Āgamas is mainly between the 9th and the 12th century A.D., though there is evidence to believe that the descriptions given by them of images is considerably older than their period and that they were probably collected from older authoritative sources, dating back at least so far as at present known, to the middle of the 6th century A.D.

Sculpture and
Religion.

There is reason to believe that the sculptural work of Mysore up to the beginning of the 3rd century B.C. was mainly Buddhist. Little of it has, however, survived to our times. Under the Sātakarnis (1st and 2nd century A.D.), Buddhist worship began to decline, though it still shared with Brāhmanism the devotion of the people. The Kadambas (3rd to 6th century A.D.) who succeeded the Sātakarnis were avowedly Brahmans in origin and the earliest known temples in the State are connected with them. Jainism, however, competed

for supremacy with both Buddhism and Brāhmanism from very early times, and succeeded during the Ganga times (2nd to 11th century A.D.) in firmly establishing itself in the land. To this period belong the Jain monuments—including the colossal monolithic statue at Sravana Belgola—to be mentioned below. Buddhism lingered on to the 12th century A.D., while Brāhmanism which lay dormant during the period of the Gangas, slowly gained strength during the time of Rāshtrakūta, Chālukya and Chōla domination in Mysore and finally asserted itself during the Hoysala period. The kings of the Hoysala dynasty (11th to 14th century) were, however, staunch Jains up to the time of Vishnu-Vardhana (1111-1141 A.D.) and favoured much the Jain religion, but after his conversion to the Brāhmanic faith, the latter, especially Vaishnavism, gained considerable strength and spread over the country. The later Buddhists of Mysore, as elsewhere, used in their worship images as much as the Jains and the Brāhmans, and the adherents of the three religions drew on a common stock of symbolism in the same way as in early times. The Buddhist statuary of the 12th century, for instance, is almost identical with that of the Brāhmanic temples of the period. The Jain statues are, however, distinguishable from the Brāhman by their nudity, but the accessions of both do not differ widely, as will be seen from what follows. The Rāshtrakūta sculpture found in Mysore bears close affinity to early classical art as represented in the Kailāsa temple at Ellōra. The Chālukya kings, their generals and ministers (10th to 12th century) built and endowed many temples in this State and they developed a style of architecture which goes after their name. The later Kadambas, who were their feudatories, closely followed their style. In fact, most of the monuments in the Chālukyan style are connected with this line of kings. Its chief characteristic

is elaborate ornamentation. A development of this style, peculiar to Mysore and the outlying parts of Madras Presidency close to it, is the Hoysala style, which is represented by many fine examples in the State ranging from the 11th to 14th century. There is some reason to believe that this style was early developed in the Banavāsi area by craftsmen who had been long acquainted with the Chālukyan art and who subsequently emigrated to the true Hoysala land and there firmly established their new style. Some of the earliest temples in this new style are to be found in the Banavāsi area and fall into the reign of the Hoysala King Vinayāditya, though they had nothing directly to do with that Hoysala king or his dynasty as such. This style is specially noted for its rich friezes, crowded with thousands of figures, often worked out in the most elaborate and delicate manner. The Chōlas (11th century) introduced the Southern (or Dravidian) style of architecture with which they were most familiar in their home-lands. Temples in this style, chiefly characterized by the vastness of the scale on which they are designed, were indeed, already in existence at Nandi, Avani and Sravana Belgola (9th and 10th centuries A.D.—Nolamba-Pallava period) but with the incursion of the Chōlas it dominated in the tract of country (south and east of Mysore) occupied by them; *e.g.*, Talkad, Kaidala, Kaivara, Kolar, etc. During the Vijayanagar times (14th to 16th century), temples in this style continued to be built in the State, and on the break-up of that line of kings, the Ikkēri chiefs and the Mysore kings patronised the style down to the 18th century. The sculpture in temples of this style is confined to pillared-halls (*mantaps*) and to the large space afforded by the successive enclosure walls surrounding the main shrine. Rampant horses, caparisoned elephants and striking royal riders are the usual features connected with the *mantaps*, while topical scenes from the *Mahābhārata* and

the *Rāmāyana* are occasionally to be seen represented on the enclosure walls. These peculiarities will be found referred to below in some detail.

EARLY PERIOD

The existence of the Asōka inscriptions at Siddapura in the modern Chitaldrug District and the recent discovery of some of his other edicts at Maski, not far away in H. E. H. the Nizam's Dominions, has strengthened the suspicion that the north of Mysore was part of the Mauryan Empire. No sculptural relics of Asōka's period (272-231 B.C.) have so far been traced in the State. The probabilities are that the ornamental buildings of the time were mostly of timber, and have perished with the ages. Though N.-W. Mysore was part of his inherited dominions, Asōka does not appear to have extended his Dharma Vijaya to it. Nor, indeed, has anything beyond his edicts been discovered to connect his rule over it. As this part of the country was not covered by Buddha's personal travels or any of his relics, Asōka's interest in it was not what it might well have been if it had had a closer and more direct connection with him. The buildings of this period in Northern India are almost without exception connected with Buddhist religion and inasmuch as Buddhism must have been a living religion in northern Mysore during Asōka's time, and probably some time prior to it, and certainly some time after it, it is somewhat strange that no Buddhist *Stūpa* or other building has so far been traced in it. The very existence of the edicts of Asōka argues in favour of the local existence of a literate population, however small, which should be presumed to have reached a stage of religious practice not much behind that of their co-religionists in the North. Future research may throw further light on this subject.

Periods of
Sculptural
Art in
Mysore.
(a) Buddhist.
(i) Mauryan
Times: 3rd
century B.C.

and chains such as are worn by women for the feet. What is true in this respect of early Indian art (cf. Grünwedel, 31) is true of later Indian art, and Mysore offers ample evidence in this respect. (For jewellery in the Tanjore inscriptions of the 11th Century, see *S.I.I. II et passim*).

IV. Weapons in Sculpture.

Early period.

Several of the sculptures found on *vīrakals* give vivid pictures of the weapons in use from time to time in the State. Some specimens of these are figured by Mr. Rice in *E.C. Mysore* i. 35. On an old (undated, but palæo-graphically determined to be ancient) *vīrakal* found at Matta-Doddi, attached to Kyātagutta in Malavalli Taluk, is shown a weapon which was probably used by the executioner of the time.

Ganges: 10th century A.D.

On some *vīrakals* found at Varuna, in Mysore Taluk, which have been referred to the 10th century A.D., the same kind of cutlasses appear.

Vijayanagar
Period: 14th
century A.D.

On a *vīrakal* at Pura, in Mandya Taluk, dated in *Saka* 1339 (A.D. 1417), in the Vijayanagar period, a formidable weapon is shown held over the prisoner's head. This possibly represents the executioner's weapon of the period. But more interesting is the light ivory sword, with fish-tail points, in the captive's hand. Many sculptures in the south of the State represent this weapon, whose name is not known and of which no specimen has survived. There is nothing like it in His Highness the Maharāja's extensive Armoury of old weapons in the Palace at Mysore. There is, in that collection, a sword which is like a flexible band, that could be worn as a belt. Perhaps the one depicted on the *vīrakal* would have been of the same kind. (For a description of the Palace Armoury, see Volume V, under *Mysore*.)

B. Painting.

According to the *Āgamas*, the permanent images in temples, whether of wood, stone or earth, were not to be bathed in water, for which separate images called *snapana-bēras* were specially kept. The permanent images, called *dhruva-bēras*, were in the earlier and the mediæval times covered with a thin coat of stucco, which was painted with the colour appropriate to the god. It is for this reason that we are told in the descriptions of images, as Mr. Gopinatha Rao has pointed out in his *Hindu Iconography*, that the colour of this or that image is black or blue or red and so on. "Even now there may be found," he says, "a few temples in which the *dhruva-bēras* have still the old paint on them; for instance, the Varāhaswāmin cave at Mahābalipuram (6th century A.D.) contains, in its central shrine, the painted figures of Varāha and his consort. There are traces of paint to be seen on several images in the caves of Ellōra (8th century) and Ajanta (1st and 2nd century B.C. to 7th century A.D.)." The sumptuous frescoes of Ajanta are too well known to need mention but the fact to be noted about them is that painting of images, walls and ceilings, was a recognized mode of decoration in early Indian art. Vatsyāyana's enunciation of the principles of painting takes us back to the 3rd century A.D., while some of the Ajanta frescoes lead us on to still earlier periods, 1st and 2nd century B.C. Thus the beautifying effects of painting were well understood from very early times and, as will be seen from what follows, the customary modes pertaining to it were fairly uniformly followed by the builders of temples and *maths* in this State during successive centuries.

(i) Hindu Painting, a recognised art.

Painting as we see here is entirely subordinated to sculpture and is mainly a religious art. Beneath the

Painting subordinated to Sculpture.

transcendental conceptions portrayed, there is an undertone of intense realism which is unmistakable, for instance, in the stories of the Saiva Purāṇa as depicted on the temples of the State as in the frescoes at Ajanta. The artists in both cases peopled the unseen world but made the on-looker, in each case, feel that it was the real world in which he had his being. In what has been left of the paintings in the temples of the early period, there is evidence of the careful study of nature, of animal life and of human emotion. In the earliest days, painting as an art was apparently practised by the five-fold caste of goldsmiths, sculptors, brasiers, etc. In the Manne Plates (*E.C.* IX Nelamangla, 60, dated 707 A.D.) the engraver of the inscription describes himself as “Visvakarmāchārya, acquainted with all the arts, skilled in the art of painting”—or as the original puts it—*Sarva-Kalādharabhūta chitrakalābhignēya*. He was apparently the court engraver of the Ganga Kings of Mysore and gives himself the same title—“the abode of all learning (or arts)” and “skilled in painting pictures,” in the Dēvarahalli Plates, recording a grant to a Jain temple at Srīpura, identified with Gūdatur in the modern S-E. Wynād, Nilgiri District, which in ancient times lay within the limits of the Mysore State. (*E.C.* IV Mysore ii, Nelamangala 86, dated in 776 A. D.).

Painting and
Embellish-
ment of
Temples.

Thus, painting is an additional embellishment in the Mysore temples: While the permanent images consecrated in the sanctuaries ceased to be painted as in the earlier days, Hoysala sculptors appear to have sought the aid of painters to decorate the ceilings in which they themselves invested so much of their time and talent. The ceilings and walls were accordingly the chief places to which the painter turned his attention. The images he produced on them were called *chitrābhāsa*, which indicates that what was produced by the painter resembled

a *chitra* or a solid natural image, though it did not actually represent one. *Chitrābhāsas* are in fact figures drawn or cut on the walls. They are *ābhāsas*, "appearances," (of figures) since they could not be shown in full or in relief. Sometimes they depict only a side view and are necessarily defective. These latter are also called *ardhachitras*. The conception underlying this description of painting as an art is sufficient to indicate that the painter of the day well understood the principles of light and shade.

A few of the temples or other places in the State where painting has been utilised for purposes of beautification may be noted, with the observation that further research is likely to add to our knowledge. In the ruined temple of Kalēsvara, Jakkanahalli, Hassan Taluk, some of the ceilings in the *navaranga* are painted. The temple was built in 1170 A.D. by the great Heggade Kalimayya during the reign of the Hoysala King Narasimha I. At one time the walls of the Sāntinātha basti on Chandragiri Hill at Sravana Belgola and its ceiling were adorned with paintings, of which only a few traces are now left. The date of the erection of this basti is not known, but it might be set down to the 12th or 13th century (*E.C.* II Sravana Belgola, Introduction 3). The ceiling of the *Mahādvāra* of the Tōntada Siddhalingēsvara temple at Edeyur (Kunigal Taluk), which belongs to the 15th century, is decorated with paintings of the *ashtadikpālakas*. The ceilings of the *mukhamantapa* and the *pātālankana* have, painted on them, scenes from the life of Siddhalinga, the great Vīrasaiva teacher, and the *pancha-vimsati* or the twenty-five sports of Siva with labels in Kannada in the form of explanatory notes. In the *Chitra matha*, not far away from the temple, the verandah was also once adorned with paintings, but the painting is now gone. The ceilings

Some
examples
from Mysore.

of the *mukhamantapa* of the Tērumallēsvara temple at Hiriur, Chitaldrug District, are painted with scenes from the Saiva Purāṇas. The date of the erection of this temple is not known, but it might belong, in its present form, to the 16th century. The ceilings of the *mukhamantapa* of the Vailappa temple at Gubbi, Tumkur District, have paintings representing Siva's twenty-five *āilas*, which is quite a favourite with the Saiva temples in the State which came into existence in the wake of the zealous revival of the Saivite faith by Basava and his adherents in the 13th century. This temple may be assigned to the 16th century. At Vastāra is an old temple of Padmāvati, which contains fine colossal figures of the Sapta Mātrika, and also of an unidentified king and his minister seated opposite each other. Though the building is only an earthen one, the interior walls appear to have been plastered and decorated with floral and other decoration in colours. It must, when new, have presented the appearance of a richly painted chapel. The date of the erection of this temple is not known but it might be set down to the 17th century. Kempe Gauda's *hajāra* (or hall), a fine *mantapa* to the left of the Sōmēsvara temple at Magadi, built in 1712 by Mummadi Kempavīra Gauda, has scenes from the Purāṇas painted on the walls and ceiling, of which only a few traces are now left. Similarly in the Divya-lingēsvara and other temples at Haradhanalli which belong to *circa* 1810, the ceilings are painted with scenes from the Saiva Purāṇas. The *janma mantapa* at Chamrajnagar, built in 1826 to commemorate the birth in 1774 A.D. of Chāmarāja Wodeyar, father of Krishna Rāja Wodeyar III, has paintings on its walls. Krishna Rāja Wodeyar proved himself a great patron of the art—both in its religious and in its secular aspects. In the Mallikārjuna temple on the hill near Talkad, is a *mantap* in the *prākāra*, called the *chitra-mantapa* on account of

the paintings on its walls, which represent scenes from the Saiva Purāṇas. There are also Kannada passages explaining the scenes as well as labels giving the names of individual figures. The *matha* of Manteswāmi at Boppagaudanpura near Belakvadi, which dates from the beginning of the 19th century, has a hall supported by lofty wooden pillars, with paintings on the walls, representing scenes from the Saiva Purāṇas and the *Rāmāyana*. In the Prasanna Venkataramanaswāmi temple, Mysore, there is in the *chitra mantapa* (Painted Hall) an interesting painted wooden panel with figures on it, fixed in the wall of a room over the Ānjanēya shrine. The upper portion shows Vyāsa in the middle, seated on the coils, and canopied by the five hoods, of a serpent, flanked on the right by Madhvāchārya and Garuda, and on the left by Bhīma and Hanumān, while the lower portion exhibits four standing figures of which the first represents Dewan Purnaiya, the second Krishna Rāja Wodeyar III, the third Subbarāya Dāsa, a Madhwa devotee honoured and patronized by Krishna Rāja Wodeyar III, and the fourth his elder brother Sīnappa. (*M.A.R.* for 1919, para 37). There are, besides, in this *mantapa*, four painted doors, two single to the right and left of the Vyāsa panel, and two double on the right and left walls, said to have once belonged to the Mysore Palace, which contain in the upper portion, portraits of twelve Mysore Kings from Rāja Wodeyar to Khāsa Chamarāja Wodeyar, with inscriptions giving their names and the periods of their reigns, and in the lower portion figures of elephants. Besides the doors referred to, there are paintings on the walls representing well-known places of pilgrimage, temples, etc., situated in Southern India with labels. On the ceiling are painted other places, rivers and mountains to be found in Northern India. At the Jagannōhan Palace, Mysore, are a number of paintings giving the genealogy of

is tinted with merit and demerit. It is of six kinds and colours, three being meritorious and three sinful. Meritorious *lēsya*s are of orange-red (*pīta*), lotus-pink (*padma*) and white (*sukla*) colours, while sinful *lēsya*s are of black (*krishna*), indigo (*nīla*) and grey (*kapota*) colours. The former lead respectively to birth as man and as god and to final emancipation, while the latter lead respectively to hell and to birth as plant and as animal. The picture illustrates the acts of persons affected with the different *lēsya*s. With the desire of eating mangoes, a person under the influence of the black *lēsya*, uproots the mango tree; another affected with the indigo, cuts its trunk; a third influenced by the grey, chops off big boughs; a fourth affected with the orange-red, cuts off small branches; a fifth under the influence of the lotus-pink, merely plucks mangoes; and a sixth affected with the white, picks up only fallen fruit. (*Inscriptions at Sravana Belgola*, Introd. 30).

The paintings on the east and west outer walls of the Darya Daulat, a good specimen of the Saracenic architecture of the 18th century, are a noteworthy feature of that building. This building was the Summer Palace of Tipu Sultān and was decorated specially for his gratification. The paintings are impressive in character and are quaint to a degree. On the west wall, to the right of the entrance, are portrayed Haidar and Tipu riding at the head of their troops along with their vaziers. Haidar has a clean-shaven face, while Tipu is represented as wearing a thin mustache. To the left of the entrance we have a graphic representation of the battle near Conjeevaram and the defeat of Baillie. The square of regiments and the hand-to-hand fight are worthy of note. It is probably a representation of one of the many battles Tipu fought. There is, it must be confessed, a total absence of perspective in the painting. On the east wall

(ii) Muhann-
madan :—
(a) Mural
Paintings at
the Darya
Daulat.

are delineated among other scenes several ruling chiefs, such as the Rājas of Tanjore and Coorg, the Nawābs of Oudh, Savanur, Arcōt and Cuddappah, Madakeri Naik, Krishna Rāja Wodeyar III, and the Rāni of Chittōre.

(b) At Tipu
Sultān's
Palace,
Bangalore.

The Palace of Tipu Sultān in the Bangalore Fort was painted and decorated with false gilding. According to a Persian inscription found in it, the painting was finished in 1791 A.D. and it was apparently conceived that it was so grandly done that "it cast the beauty of China into oblivion." The description is no doubt hyperbolic but it cannot be denied that it should have added, to some extent, to the magnificence of the new palace. A restoration of the painting on a portion of the walls was attempted some twenty years ago, but not continued.

(c) Prepara-
tion of
Colours.

A hundred and twenty-five years ago when the palaces of Tipu and Haidar were still objects of great interest; the brilliancy of the colours with which they were painted attracted the attention of all that had an opportunity of seeing them. Dr. Benjamin Heyne, in his *Statistical Fragments of Mysore*, accordingly collected full particulars as to how these colours were prepared and laid on. Describing the process, he remarked :—

"The gold colour, so lavishly applied, is one of the best counterfeits that can well be conceived. To make this colour the following articles must be got ready:—linseed oil, two seers; *chandrasam* (yellow resin), one seer; *dickamalie* (*aloe socotrina*), six drams; *musambram* (a yellowish green gum resin, mixed with small bits of wood; when burnt it smells like benzoin, but when fresh from the bazaar like asafoetida), six drams; *kastūri passpu* (the bulb, either of the *curcuma rotunda*, or of the *amomum zedarea*), three drams.

"To prepare the *gunna* as it is called, take a mud pot, coat the bottom of it with red earth, and after it is heated over a fire, put the resin into it, and melt it, then mix with it the linseed oil, which must have been previously made boiling

hot in another vessel. Now add the remaining articles previously reduced to a fine powder, and boil the mixture over a slow fire for about two hours, or till a drop of it taken out with a stick and put upon a plank may be drawn out when cool into long thin threads. In this state the matter is called *gunna*.

"For gilding take a seer of tin, and beat it out into very fine leaves, mix it with one quarter of a seer of liquified glue, and beat them together into a homogeneous mass; wash it with water and keep it for use. When a silver colour is wanted, this mixture of tin and glue moistened with water, is to be laid upon the plank or wall to be painted; it is then rubbed with a serpentine stone till the silver colour appears. When a gold colour is wanted, the *gunna* is, on three successive days, laid thinly over the silver coloured spot with a brush. To make a white colour, take four parts of white lead and one part of gum arabic, mix them with water, and when the paint is to be used add as much water as is sufficient to bring it to the requisite consistency. For a green colour, take two seers of linseed oil and one seer of *chandrasam*; mix them in the same manner as described for the *gunna*. Lay it with a brush over the white paint, and powder verdigris over it through a fine cloth. A red colour is made of four parts of cinnabar and one of gum, rubbed together, and mixed with water when wanted for use. For a pink colour, white lead, *poti* (cotton impregnated with a red water colour sold in the bazaar), gum, and water are mixed together. For yellow, four parts of orpiment and one of gum arabic are mixed up with water.

"To make the ground for any colour, take *senku sudda* (the finest levigated pipe clay), mix it with a little gum and water, and lay it on the walls or plank which is to be coloured; it is afterwards to be rubbed with a stone till it becomes quite smooth. On this ground the various colours above described are to be laid."

BIBLIOGRAPHY.

- CAPTAIN T. S. F. MACKENZIE.—Description of Halebid Temple (1878).
FERGUSSON AND BURGESS.—Cave Temples of India.
GRÜNWEDEL.—Buddhist Art in India, Edu. Burgess translated by Gibson (1901).
J. FERGUSSON.—History of Indian and Eastern Architecture (1876), New Edition By Burgess and Spier.
L. RICE.—Mysore Gazetteer (1897); Epigraphia Carnatica, Vols. I to XII.
R. A. NARASIMHACHAR.—Mysore Archaeological Series, Monographs I, II and III:
W. H. WORKMAN AND MRS. F. B. WORKMAN.—Through Town and Jungle, among the Temples and People of the Indian Plains (1904).
V. FAUSBOLL.—Indian Mythology according to the Mahābhārata (1903).
O. C. GANGOOLY.—South Indian Bronzes (1915).
T. A. GOPINATHA RAO.—Elements of Hindu Iconography, I and II.
E. B. HAVELL.—Hand-book of Indian Art (1920).
SIR VINCENT A. SMITH.—Chapters in Imperial Gazetteer of India, II.
MYSORE ARCHÆOLOGICAL REPORTS.—(Quoted briefly as M. A. R. for the different years).
-

devotees from Madras Presidency. They include representations of Tirthankaras, Gommata, Pancha Paramēshti, etc. One of these containing the images of the fourteen Jinas beginning from Vrishabha and ending with Anantanātha, was presented in 1858, on the completion of the Ananta vow in Bhandāra basti by one Sattiram Appāvu, who describes himself as a *srāvaka* of Tanjore. The *nava dēvata bimba*, or image of the nine deities, has, besides, the Pancha Paramēshtis, Jina-dharma (or Jaina religion or law), Jināgama (or Jaina scriptures), Jina chaityālāya (or Jaina temple) represented by a tree, a *thavana kōlu* or stool for keeping the book in reading, a Jaina figure, and a mantapa or pavilion. (*Vide E.C. II Sravana Belgola, New Edition, Introduction 29-30.*)

The Aregal Basti at Jinanāthapura, near Sravana Belgola, has good metallic figures of the fourteen Tirthankaras, Pancha Paramēshtis, Navadēvatas, Nandīvara, etc. In the Vardhamāna temple at Sankigatta are to be seen seated metallic images of Padmāvati, Jvalāmālīni and Sarasvati in addition to the usual figures of Pancha Paramēshtis, Navadēvata, etc. In the Jain Basti at Singanagudde, Narasimharājapura, Koppa Taluk, there are interesting metallic figures of Sarasvati, Ganadharapāda and Sruta. The second of these has foot-prints on a raised pillar-like pedestal, while the third is in the shape of a tree, the *angas* being shown in lines below and the *pūrvas* in seven branches on either side above. *Sruta* represents the sacred Jaina scriptures.

III. Jewellery in Sculpture.

The nature of the jewellery worn is disclosed from the sculptural remains of the different periods described above. They exhibit not only high artistic talents on the part of manufacturers but also skill on the part of sculptors in reproducing them on their stone images.

Already during the Buddhist period, the jeweller's art had reached a high degree of perfection ; in the times of the Châlukyas, Kâlachûryas and the Hoysalas, the jewellers' art must have made rapid strides as the decoration of images amply testifies to. The complex and elaborate forms they took are to be seen in extant Kâlachûrya and Hoysala sculpture. Diamonds, rubies, and sapphires were known and freely used. The cutting and piercing of these stones was equally well understood. During the height of the Vijayanagar sovereignty, the old traditional conditions continued, though in the later decadent stages of that dynasty, there was apparently a marked falling off. Many of the designs now in use may be directly traced to the older forms seen in the sculptural remains of previous ages. Most temples and *maths* (religious organizations) in the State possess jewellery, gold and silver plates and vessels, bells of various kinds, vehicles of different sizes, brass and copper utensils, large and small, and many miscellaneous articles made of metals of different kinds. The jewels of the goddess Sârada, at Srîngêri, for instance, are of very great value, made of solid gold and set with diamonds, rubies and other precious stones. There are also numerous pearl necklaces with fine pendants set with precious stones. Among other valuable articles in the Srîngêri Math may be mentioned :—

"Figures of Venugôpâla and Srînivâsa, with their consorts, all made of rubies ; Nandi made of a single large pearl ; an emerald *mantapa* with a golden *linga* inside it ; gold drinking vessel (*Panchapâtire*) of a cylindrical form set with diamonds ; a gold spoon set with rubies, the hollow part consisting of a big ruby which has been scooped out ; a gold mask of the Chandramaulîsvara *linga* set with rubies and diamonds, etc. Most of these, except the Venugôpâla, which probably goes back to the time of Kantîrava Narasârâja Wodeyar of Mysore, (middle of 17th century), are not older than the time of Krishna Râja Wodeyar III of Mysore."

The famous jewel at Mēlkote, known as the Rājamudi, a golden crown set with jewels, was presented to it by Rāja Wodeyar (1578-1617), whose image (in bas relief) about 1½ feet high, standing with folded hands, with the name inscribed on the base, is to be seen on one of the pillars of the *navaranga* of the Nārāyanaswāmi temple at Mēlkote. It is said that Rāja Wodeyar was much attached to the Mēlkote temple, whose sanctum, tradition says, he entered on the day of his death, and was seen no more afterwards. The other jewels at Mēlkote date from the days of Krishna Rāja Wodeyar III.

The Nanjangūd temple, likewise, owns many silver articles, gold vehicles, vessels and ornaments, set with precious stones. Among these may be mentioned a mask (*Kolaga*) for the *linga* weighing 1½ maunds; jewelled gold *vajrāṅgas* for the processional image and its consort; gold ornaments for the goddess; and gold, pearl and emerald necklaces with jewelled pendants. Among the donors to this temple were Krishna Rāja Wodeyar III and the Srīngēri Guru Narasimha Bhārati. Tipu presented a silver cup set with different kinds of precious stones at the bottom. There is also a tradition, recorded by Mr. Narasimhachar, that an emerald necklace was presented by Haidar Ali as a thanks-offering for the cure effected, by the God, of eye-disease, pronounced incurable, of a favourite elephant of his.

The art of the goldsmith was apparently highly advanced in very early times. Its influence is fully perceived in the sculptural art of the different periods. The sculptures show how the decorative element in goldsmiths' work—often nearly resembling basketwork—everywhere aids in the devising of those chains and other ornaments with flowers, leaves, rosettes, and finely linked bands, found along with panels which are adorned with figure compositions. The lower decorative lines often present patterns borrowed from ornaments; little bells

and chains such as are worn by women for the feet. What is true in this respect of early Indian art (cf. Grünwedel, 31) is true of later Indian art, and Mysore offers ample evidence in this respect. (For jewellery in the Tanjore inscriptions of the 11th Century, see *S.I.I. II et passim*).

IV. Weapons in Sculpture.

Early period.

Several of the sculptures found on *vīrakals* give vivid pictures of the weapons in use from time to time in the State. Some specimens of these are figured by Mr. Rice in *E.C. Mysore* i. 35. On an old (undated, but palæo-graphically determined to be ancient) *vīrakal* found at Matta-Doddi, attached to Kyātagutta in Malavalli Taluk, is shown a weapon which was probably used by the executioner of the time.

Ganges: 10th century A.D.

On some *vīrakals* found at Varuna, in Mysore Taluk, which have been referred to the 10th century A.D., the same kind of cutlasses appear.

Vijayanagar
Period: 14th
century A.D.

On a *vīrakal* at Pura, in Mandya Taluk, dated in *Saka* 1339 (A.D. 1417), in the Vijayanagar period, a formidable weapon is shown held over the prisoner's head. This possibly represents the executioner's weapon of the period. But more interesting is the light ivory sword, with fish-tail points, in the captive's hand. Many sculptures in the south of the State represent this weapon, whose name is not known and of which no specimen has survived. There is nothing like it in His Highness the Maharāja's extensive Armoury of old weapons in the Palace at Mysore. There is, in that collection, a sword which is like a flexible band, that could be worn as a belt. Perhaps the one depicted on the *vīrakal* would have been of the same kind. (For a description of the Palace Armoury, see Volume V, under *Mysore*.)

the *Rāmāyana* are occasionally to be seen represented on the enclosure walls. These peculiarities will be found referred to below in some detail.

EARLY PERIOD

The existence of the Asōka inscriptions at Siddapura in the modern Chitaldrug District and the recent discovery of some of his other edicts at Maski, not far away in H. E. H. the Nizam's Dominions, has strengthened the suspicion that the north of Mysore was part of the Mauryan Empire. No sculptural relics of Asōka's period (272-231 B.C.) have so far been traced in the State. The probabilities are that the ornamental buildings of the time were mostly of timber, and have perished with the ages. Though N.-W. Mysore was part of his inherited dominions, Asōka does not appear to have extended his Dharma Vijaya to it. Nor, indeed, has anything beyond his edicts been discovered to connect his rule over it. As this part of the country was not covered by Buddha's personal travels or any of his relics, Asōka's interest in it was not what it might well have been if it had had a closer and more direct connection with him. The buildings of this period in Northern India are almost without exception connected with Buddhist religion and inasmuch as Buddhism must have been a living religion in northern Mysore during Asōka's time, and probably some time prior to it, and certainly some time after it, it is somewhat strange that no Buddhist *Stūpa* or other building has so far been traced in it. The very existence of the edicts of Asōka argues in favour of the local existence of a literate population, however small, which should be presumed to have reached a stage of religious practice not much behind that of their co-religionists in the North. Future research may throw further light on this subject.

Periods of
Sculptural
Art in
Mysore.
(a) Buddhist.
(i) Mauryan
Times: 3rd
century B.C.

(ii) Sātavā-
hanas: 1st
and 2nd
century A.D.

The discovery not long ago at Chandravalli (Chitaldrug District) of leaden coins of the Sātakarni kings, identified with the Āndhrabritiyas of the *Purānas*, bearing on one side the name of the King Sādakana *i.e.*, Sātakarna, Kalalāya Mahārathīsa surrounding a humped bull, and having on the reverse the Buddhist symbols of a *Bōdhi* tree and a *Chaitya* is confirmatory of the above belief. These Sātakarni kings of Mysore have been assigned to the 1st or 2nd century A.D., the period to which the magnificent Amaravati *Stūpa* (in the modern Kistna District) has been referred. If what appears on the lead coins may be taken as picturing to us a fair sample of the sculptural and architectural work of the period, it cannot be denied that the building art had already reached a high degree of perfection. The symbolism on the coin must certainly have been copied from real life. The representation of the structural form of the *Chaitya* (Buddhist shrine), the *Bōdhi* tree and the humped bull are all clearly brought out and the realistic effect produced by them is not marred in the least by any want in designing skill. The *Bōdhi* tree here is, it is true, very much different from the elaborate one shown in the great *Stūpa* of Barhut erected by King Asōka. Unlike the latter, it is here symbolic. The few broad strokes which represent it leave no doubt on the mind that the artist of the time possessed not only the skill required for creating the object he desired but also for presenting the idea underlying it. The bull probably symbolises the tutelary divinity of the king whose name surrounds it; or it may be the *nandī-pada*, the zodiacal sign of Taurus the Bull, which is said to have presided over the birth of the Buddha on the day of the full moon in the month of Vaisākha (April—May), and thus represents Buddha himself or his religion and Buddhism, the religion of the king. Though the figure of the bull is not drawn with the distinctness with which it is

drawn on Baha-Satimitra's coin (2nd century B.C.), still it is by no means life-less. It looks you full in the face and is, in one sense, certainly striking to a degree. The absence of any personal representation of the Buddha and the severe simplicity of both the form and decoration of the symbolisms enable us to fix the type of figure sculpture that would have prevailed at the time. Apparently, the age was still uninfluenced by the Hellenistic ideas of the Kushān times. The Sātavāhana Kings of the Chandravalli remains may thus be referred, independently of other evidence, to the period 1st to 2nd century A.D.—the probable period to which the Karle caves, between Bombay and Poona, about 400 miles from Chitaldrug, belong. The sculpture of these caves, as Havell has well pointed out, is remarkably robust, and free from dry academic mannerisms of the Gāndhāra School, proving that there was an original and highly developed school of figure-sculpture in India before the Hellenistic sculptors of the Kushān court broke the tradition which made it unlawful for artists to represent the person of the Blessed One. It is to this type probably the figure-sculpture, of which we get indistinct glimpses through the Chandravalli Sātavāhana coins, should be referred. The non-discovery so far of any image of Buddha in this tract of country—except in the region of Banāvāsī, where an undoubted Buddhist *Vihāra* existed down to the 11th century A.D. and where a Buddhist image of Tāra Bhagavati, to be referred to below, has been found—where Buddhism was undoubtedly flourishing for at least some centuries, both anterior and posterior to Asōka, also indicates, perhaps, the check that Buddhism as a living religion received in it long before the development and spread of the Gāndhāra art during the reigns of the powerful Kushān monarchs Kanishka and Huviska (120 to 185 A.D.). The co-existence, and concurrent development of Jainism on the one hand and

the decay and displacement of Buddhism at the Imperial seat may have contributed not a little to this result. But the vogue that Gāndhāra art received was so great that even here its influence was felt as will be shown below, in the monuments of the 10th and 11th centuries A.D.

Malavalli
Pillar Stone.

The Malavalli stone pillar (*E C. VII Shikarpur 263*) with the Prākṛit inscription of Hāritiputra Sātakarni, King of Vaijayanti, the present Banavāsi, engraved in what are called the cave characters, is perhaps the oldest stone monument that has so far been found in the State, to which a date can be assigned with some definiteness. This pillar has not been adequately described, but it is clear it is of an indurated dark stone, whose shaft (*i.e.*, the body of the column between the base and the capital) is six-sided in character and about six feet in height. All trace of the base and capital have disappeared, but a sort of bracket for a light has been fixed on to the lower end, and the pillar in this form has been apparently erected as a *dīpa-māla* (upside down) on festival occasions at the village temple of Kālēsvara, where it was discovered. Allied to this pillar and belonging to the reign of the same king, is the Banavāsi stone inscription, which records the grant of a *Nāga* slab (the cobra in the middle of the slab on the margin of which the inscription is engraved), a tank and a *Vihāra* by the King's daughter Sivakadha (=Sivaskanda) Nāgasri. King Hāritiputra of these inscriptions has been assigned by Dr. Bühler to the end of the 1st or the beginning of the 2nd century A.D. Neither the temple to which the pillar of the one inscription belongs nor the *Vihāra* referred to in the other are known to exist now. The *Vihāra*, of course, should have been of the usual type, consisting of a hall (*sāla*) surrounded by a number of cells (called *Bhikshu-grihas*) for the use of monks and

ascetics, who usually lived together in communities. As most *Vihāras* were connected with *Chaityas*, it may be presumed that the *Vihāra* mentioned in the Banavāsi stone inscription had also a *Chaitya* attached to it. The discovery of the Malavalli pillar and Nāga stone place beyond doubt that stone work was already known in the north-west of Mysore about the end of the 1st century A.D. or the beginning of the 2nd century A.D. The donee in the Malavalli pillar inscription was a Brāhman and in the Banavāsi stone inscription, apparently a Buddhist. These two inscriptions fully confirm the equality of treatment that the Sātavāhana Kings accorded to the two faiths during their time, as evidenced by their inscriptions found in the caves of Western India. This is further confirmed by the specific mention made in the Tālgunda pillar inscriptions (3rd century A.D.) that Sātakarni and other great Kings worshipped at the temple of Pranavēsvara in Tālgunda, a Brāhmanic temple. It follows, therefore, that both Brāhmanic temples and Buddhist *Chaityas* and *Vihāras* were common during this period in the north-west of Mysore and that they belonged, both as to sculpture and architecture, to the pre-Gāndhāra period of art. The pick and shovel may yet bring out from the womb of the earth the hidden *Vihāras*, *Chaityas* and temples that should have covered the land in this region. That this conclusion is not altogether baseless and that Buddhism lingered on in the State late into the 11th century A.D. is proved both by lithic inscriptions and by the monuments that have been traced.

Before passing to the next period, we may note the peculiar practice we find at Barhut of attaching labels or indices descriptive of the carvings of Jātaka illustrations. This is a distinctive feature of the Barhut sculpture and is not to be seen elsewhere—at Bōdhgaya, Sānchi,

Index
Labels.

Sārnāth, Amarāvati, Taxila or Ajanta—though it survives in the Buddhist temples in Burma, such as the Shwe Dagon Pagoda and the pagodas at Pagan. This feature is to be seen, however, in Hoysala temples of this State dating between the 12th and 13th centuries, and also in several of the temples of the Vijayanagar and later periods, as will be mentioned below. This resuscitation of Barhut's distinctive feature in later times in Mysore is worthy of note because of its hoary association.

(iii) Chālu-
kyaṇ Times :
11th to 13th
century.

That Buddhism was a living religion between the 11th and 13th centuries in the State admits of no doubt whatever. The evidence though still scanty is conclusive. There was a Deer Plain in the royal city of Balligāvi. The Deer Plain of Banavāsi, which was an old Buddhist place, was apparently named after the well-known deer-park (*Mrigadāva*) at Isipatana, (or Sārnath) near Benares, where Buddha preached the first sermon. This is one of the four places to which pious Buddhists have to make pilgrimages. The Deer Plain of Balligāvi (*Fulleya Bayal*) is mentioned in *E.C.* VII, Shikarpur 20, dated in 1048 A.D. In this same inscription, a chief called Nāgavarma is said to have built habitations to the four different sects—Jain, Vishnu, Īsvara (*i.e.*, Siva) and Muni (*i.e.*, Sakya Muni). The Jayanti Pra-Bauddha Vihāra, referred to below, was built at Banavāsi in 1066 A.D. This monastery should have given shelter to many Buddhists in the land. An inscription dated in the 12th century refers, in giving a list of Jaina *gurus*, to one Vimalachandra, who put up a writing on his door in the public street, describing among other religionists, the Tathāgata Sectarious (*i.e.*, Buddhists). His date is not known. But it is clear he was much earlier than Chandrabha muni, whose *sallekhana* this inscription at Jodi Basavapatna celebrates (*E.C.* III Mys. i T.-Narasipur, 105 A.D. 1183).

Jayanti
Pra-Bauddha
Vihāra.

In 1065 A.D., during the time of the Chālukya king Āhavamalla, Dandanāyaka Rūpabhattachayya, the Minister, built the Jayanti Pra-Bauddha Vihāra (the chief Buddha Vihāra at Jayanti), at Baligāmi and made a grant of land for the worship of Tāra Bhagavati and of the Kēsava, Lokēsvara and Bauddha and all their attendant gods and for temple repairs and new work, and for gifts of food to the *yoginis*, the *kusalis* and the *sanyāsins* attached to it (*E.C.* VII, Shikarpur 170). It is also stated in this inscription that the images of Kēsava, etc., belonging to the Tāra Bhagavati temple were made by him or (?) his younger brother which agrees with the specific mention made in the inscription to be referred to below that Nāgiyakka caused to be made the Tāra image. Mr. Rice's interpretation that both made the Tāra image renders the two inscriptions contradictory. In another inscription, (*Ibid* Shikarpur 169) dated in 1067 A.D., we are told that the image of Tāra Bhagavati was caused to be made by Bāppure Nāgiyakka, the princess among women-folk, wife of Sahavāsi Hampa Chetti, the Nādergad of Baligāmi, and that for its worship and for temple repairs, she with the permission of the Emperor Āhavamalla, made after washing the feet of Bauddha-Chatara a grant of land. This Bāppure Nāgiyakka was still living in 1098 A.D. and was a witness with the other leading townsmen and heads of religious Mutts of all denominations in Baligāmi, to a grant made by the two brothers Lōkarasa and Jōgarasa (*Ibid* Shikarpur 106). In this grant she is styled "the Sāvāsi of the Bauddhālaya." She was apparently of the Bāppura family, identified (quite correctly) with the Bātpura family from which the Chālukya King Pulikēsi obtained his wife in 550 A.D. and the ādi-mahā-Bāppūravamsa to which Satyasanga Dhruva Indravarma, the Chālukya Governor of Rēvatidvīpa in 611 A.D., belonged. Her husband was, before her, styled "Sahavāsi" and

then herself. Apparently in 1098 A.D. her husband was dead, for no mention is made of him in the grant of that year. "Savāsi" is only a variant of "Sahavāsi" which means "associate" or "companion," and is probably used in the sense of "lay-disciple." Both her husband and herself in succession were "associates" of the Buddhist temple and were directly connected and interested even in its management.

Worship of
Tāra
Bhagavati..

The image of Tāra Bhagavati that Nāgiyakka caused to be made was discovered by Mr. Rice some twenty-five years ago on the site on which the Buddhist *Vihāra* stood at Baligāmi. This image deserves some attention as its sculpture is of particular interest, especially in view of the fact that it is an image which is expressly stated to have been made by a pious Buddhist devotee in the State about the middle of the 11th century A.D. Tāra Bhagavati appears in the Kanheri sculptures as an attendant of Avalōkitēsvara, the Bōdhisatva Padmapāni, "the all pitying one." Whether she is regarded as the female counterpart of the Avalōkitēsvara has not so far been investigated. In the Bauddha caves at Ellōra, at Aurangabad, at Kanheri, and both in sculpture and painting at Ajanta, this Bōdhisatva is represented as standing on a lotus and holding the rosary in his right hand and a lotus stem in the left. At each side of the panel are representations of suppliants in danger from enraged elephants, from lions, snakes, fire and ship-wreck, from murder, captivity, death, etc., from which Padmapāni delivers them. In the Kanheri sculptures, he is attended on either side by the goddess Tāra (Grünwedel, 204). Tāra thus is associated with a Bōdhisatva who is represented as the deliverer of mankind, and appears, besides, as an attendant Bōdhisatva on the great Buddha himself. (*Ibid* 202-3.)

The image of Tāra discovered at Baligāmi is a fine specimen of 12th century sculpture, and as it is the only one of its kind found in the State, merits a brief description. The goddess is sitting on a lotus flower; her left leg is drawn, the right being let down and resting on the Buddhist Dharmachakra or wheel; and she is in rich dress. She wears a highly ornamented crown, ear-rings with pendent chains; neck and breast chains; the former (three) circular and the latter (one) hang from over the breasts with a pendant set with four diamonds; ornamented double chain girdle hanging loose at the waist, one below the other; the hands though broken show upper (*vanki* pattern) and lower (circular) bracelets, finger and toe-rings. There are close fitting anklets above the legs with a loose hanging circular ornament beneath, reaching nearly the toes; from behind the tiara, hang plaited locks of hair. The garment is not visible on the upper portion of the body lest it should shroud the view but it is brought down in a twisted narrow band from the left shoulder to the right, meeting the girdles beneath. The under garment clings close and smoothly to the legs and is apparently worked in lace, with floral and other designs interspersed on it. In the palm of the right hand is a rose flower with petals visible. The body is well shaped, full and delicate, the waist being narrow as becoming a beautiful goddess; the breasts are swelling and the ribs are rounded and unmarked by bones or muscles. The feet large and only partially accustomed to walking are shown with bone and muscle—the feet with bone and the thighs and calves with muscle. The body in the main is full of charm and even beauty, and the face, slightly disfigured by the broken nose, shows unmistakably the contemplative Buddha type; in it the influence, if not the forms, of the Gāndhāra school can be quite recognized. The deep meditative repose is obtained by the nearly closed eyes,

Image of
Tāra
described.

in gentle bend forward of the head as becomes a woman of grace, and the all but closed mouth lit up with a gentle suppressed smile, and the right hand falling to the ground from over the right thigh and calf—calling upon the earth as witness. The head is in the posture termed *dhyāna* or meditation of the highest degree. The text of the inscription relating to this image thus describes this part of it:—The image of Tāra Bhagavati made by that indescribable pious soul Nāgiyakka had “a dallying, shining face bent forward.” Below the *simhāsana* on which the goddess is seated, close to the pendent right leg, is a small seven hooded snake apparently representing a Nāga-rāja, so well connected with Buddha; next to him is a miniature female figure, seated on a miniature lotus seat, the face being shrowded from view by cross-streaks drawn across by the sculptor and the head having no crown, but the hair being done up into a top knot over it. This may be Tāra herself, intended to be, from certain well-known analogies, the other form in which she figures. The *prabhāvali* which runs round the goddess's figure, is partially broken, but enough remains of the right side to show that it rests on a stone stand done up in the shape of a pillar and run over it is a floral device which ends in a tiny caparisoned elephant with its mouth open and its proboscis lifted up and its neck adorned with a necklace of bells. The delicate touches observable in this and the other miniature figure sculpture are worthy of remark. Above the elephant's head is a slight—just a slight—trace of the lion-head of the *prabhāvali*. As Tāra, whose name means “Star,” i.e., “beautiful as a star,” appears on either side of the Avalōkitēsvara, it is possible, as suggested above, she partakes of his character and hence obtained worship for herself as a goddess possessing his virtues. Thus she must be understood as full of compassion for all sentient beings and as their deliverer in their hour of trial.

There was a peculiar appropriateness in her image being made and dedicated by Bāppure Nāgiyakka—perhaps the cobra in the *simhāsana* is suggestive of her name and the shrowded female figure bedecked and bejewelled but without the crown is herself.

The character of this image reveals one important fact and that is the nature of Buddhism that was prevalent in the Banavāsi area of the State during the 11th century A.D. The cult of the Bōdhisatvas, to one of whom, Avalōkitēśvara, Tāra is attached, belongs to the Mahāyāna School, and it is the object of this cult—with which undoubtedly, as Grünwedel has pointed out, must be brought into connection the Gāndhāra sculptures—to aspire to the transmigration as Bōdhisatva, “the great career,” as opposed to the Hīnayāna (the old school) the monks of which were only interested in their own salvation. The Bōdhisatvas belong only to the Northern or Mahāyāna School and they are, in later art, represented in royal style with crown—developed from the historic Buddha, who was a prince—and decked in bracelets, necklets and breast chains. This attire has been adopted for the female counterpart of the Bōdhisatva Avalōkitēśvara, Tāra, above described. The Gāndhāra sculpture is replete with examples of these youthful figures and they have been invariably taken to represent Bōdhisatvas. Grünwedel has described in his well-known work a Javanese relief of Manjusri Bōdhisatva, bearing date 1343 A.D., *i.e.*, nearly 300 years after Nāgiyakka’s image of Tāra was carved in Mysore—but the description given by Grünwedel of that relief can *mutatis mutandis* for a female figure, pass muster for a description of Tāra; so close, so correct and so continuous has been the following out of the details of the sculptor’s art in such widely distant regions as Java and Baligāmi. Such was the universality that Gāndhāra art had attained

Nature of
Buddhism
prevalent
in Mysore.

in the ten or twelve centuries following the Kushān reign that sculptors so widely separated by time, space and environment could produce particularly the same lovely result as the Tāra of Baligami and the Manjusri of Java. It may be added that Tāra was one of the leading deities of the Mahāyāna Buddhism. There is evidence to believe that wherever this form of Buddhism spread, there the worship of Tāra—*Ārya Tāra*, who was looked upon as a *sakti* of Avalōkitēśvara, also secured a firm footing. Thus in Java, where Mahāyāna Buddhism got itself fully established in the 8th century, a king of the local dynasty duly erected a temple and installed a statue of Tāra in it in 779 A.D. With the temple, a building was also provided for the dwelling of the Bhikshus, who knew the Vinaya and the Mahāyāna. The event is commemorated by an inscription in Sanskrit and in a north Indian script—not Kawi or old Javanese. The temple of Ārya-Tāra is now reported to be in ruins, known as *Chandi Kalasan*. The famous monuments of Java (9th century A.D.) bear the impress of Mahāyāna Buddhism. In Tantrik Mahāyānism, Tāra appears as the Goddess Redeemer.

The other deities for whom Nāgiyakka set up images are mentioned in the inscription as the gods Kēsava, Lokēśvara and Bauddha-dēva. None of their images has been so far traced. The last of these is of course, the Buddha himself; Kēsava was probably a Brāhmanic god adopted—as was the fashion in both Mahāyāna and Hinayāna schools—into the Buddhist faith (see Grünwedel, 182-3); and as regards Lokēśvara, he must be presumed to be a duplication of the famous deity of that name enshrined at one time at Srīmūlavāsam in the modern Travancore State, which was once famous even in the far-off Gāndhāra country, where an image has been found by M. Foucher bearing the short inscription "*Dakshināpathe mulavāsa Lokanātha*." This famous

Srīmulavāsam temple flourished during the ninth century A.D. and anterior to it but perished probably by an invasion of the sea—so, it has been suggested,—in or about the first quarter of the 11th century, A.D. (*Travancore Archæological Series II. ii. 115-124*). The temple in which Nāgiyakka installed her image of Tāra was called, we are told, "*Jayanti Pra-Bauddha Vihāra*." Jayanti, of course, stands for Vaijayanti, otherwise Banavāsi, the chief place in the Kadam̐ba country. This was accordingly the chief Bauddha Vihāra in the Kadam̐ba kingdom of the time. The term *chief* makes probable the existence of other *Vihāras* in it. Further research may throw light on matters of this kind. The site of the chief *vihāra* is still pointed out and it was on it the image of Tāra was found by Mr. Rice. Mr. Rice has suggested that this and other temples—Buddhist and Brahman—"fell a prey to the Muhammadan armies which overturned the Yādava and Hoysala powers soon after" the close of the 13th century A.D. This is entirely in consonance with the view of Kern and other writers, more recently reinforced by the considered opinion of Sir Vincent Smith, that the downfall of Buddhism in India was due to Muhammadans and not to Brāhmanical persecution as was once suggested.

That Buddhism survived its general destruction in the 13th century and stray Buddhists lived in the land and preferred that religion down to the 16th century A.D. may be inferred from an inscription found at Turuvekere dated as late as 1533 A.D., which records the grant of a village—called Trilinganapālaka or Srinivāsapuri—and in giving its boundaries says that on the south-east was the *Bauddhavasā-mahāpuri* or the great Bauddha town named Kalavati. As the identity of this place has not yet been settled, it is difficult to say whether this place

Buddhism
after the 18th
century in
Mysore.

was situated in the State or outside of it, in the Telugu country as its name suggests.

(b) Brāhman
(i) Early
Kadambas,
3rd to 6th
century A. D.
Tālgunda
Pillar.

The Kadambas, who succeeded the Sātavāhanas in the N.-W. of Mysore, were Brāhmanas by origin. Sivaskandavarma, the Kadamba King (*Circa* 150 A.D.) confirmed the grant made by the Sātavāhana King mentioned in the Malavalli inscription to a descendant of the original grantee, the former grant having been abandoned. The fine Tālgunda pillar-inscription, found by Mr. Rice, standing opposite to the ruined temple of Pranavēsvara at Tālgunda, two miles from Belagāmi in the Shikarpur Taluk of the modern district of Shimoga, bears testimony to the fact that the Sātavāhana and other great kings worshipped at the shrine and that temples like that of Pranavēsvara were in existence in this part of the country long before the 5th century A.D., to which the Tālgunda pillar inscription has been assigned. The temple itself should be much older, at least three centuries or so, as Sātakarni and other kings are said to have previously worshipped at it. Kākusta Kadamba is said to have built a reservoir for it, and his son, Sāntivarman, who was apparently a powerful ruler, recorded the fact in the inscription cut out on the pillar. This pillar is of a very hard dark grey granite. Its pedestal is 5 feet 4 inches high and 1 foot 4 inches square at the top, a little more at the base. The shaft is octagonal, 6 feet 4 inches high, each face being 7 inches wide, but tapering slightly towards the top. The finial is a pear-shaped ornament, 1 foot 11 inches high, with a considerable piece split off length-wise on one side. The Persian pillar with bell-shaped capital was adopted directly, as we know, into Buddhist sculpture and it was set up by itself—beginning from Asōka's times—as an inscription-pillar. In sculptures it is seen not only in representations of palace-halls, but also decoratively;

often to divide spaces and many interesting variants. The bell-capital frequently serves as a basis for one or more lions or elephants or for a religious symbol (*e.g.*, the Buddhist wheel) when the pillar is considered as standing alone. If the pillar is used as a support in a building, the bell-capital serves as base for an abacus on which, turned towards the sides, winged figures of animals (winged horses, gazelles, goats, lions, or sitting elephants) are placed. This last form, according to Grünwedel, resembles the Persian "unicorn pillar." The appearance of the Tālgunda pillar, like other pillars in India, may look rough and clumsy compared with Persian forms, but its interest lies in the fact that it is perhaps the only surviving example in the State of the period to which it belongs. Its Brāhman character discountenanced the use of a finial of the usual Buddhist type and hence the substitution for it of the so-called pear-shaped ornament, a reversion, as it were, to the mystic lotus. The pear-shaped ornament probably represents the melon-shaped fruit of the blue lotus, the shaft itself representing the stalk of the lotus. The part which flowers, especially the lotus, play in Buddhist art is too well-known to need too much elaboration here. The symbolism underlying it appears to be the same as that of the fifteen pillars on either side of the *stūpa* at Kārle. "The pillar is," as Mr. Havell writes, "the world lotus, springing from the mystic vase containing the cosmic ether (*ākāśa*), and supporting the Tusita heavens where the Dēvas reside" and watch over the rites at the temple. That this and the other pillars to be mentioned below are sculpturally descended from the pillars to be seen at Kārle—of the Sātavāhana period—there can be little doubt. The shaft of this pillar is, it will be noted, octagonal, just like the shafts of the Kārle *stūpa*, but unlike the shafts of the two pillars in front of the extreme porch at Kārle, which differing from those of Asōka's time, have sixteen sides.

(ii) Gangas:
2nd to 7th
century A.D.

Though the Ganga dynasty of kings professed the Jain religion, they patronised the Brāhmans and made grants to them for maintaining worship in the temples. Some of the temples founded by Brāhmans apparently bore the name of certain of the Ganga kings. Thus an inscription dated about 750 A.D. (*E.C.* IV, Mysore ii, Chamrajnagar, 63) of Sripurusha's time records a grant to God Vinitēsvara of Polma—now Homma—free of all taxes, land, home and garden. Vinitēsvara was probably named after one of the two Ganga kings, Avinita and Durvinīta. The temple may have been a memorial to one of them. In Nītimārga's time (about 907 A.D.), one Muvadi Chilikadēva was managing the temples of Sivarāmēsvara, Jagadhara Nagarēsvara and Nītimārgēsvara (*E.C.* IX, Chennapatna, 48). The sculptural peculiarities of Ganga times will be found detailed under the section relating to Jains below. The sculpture of the Brāhmanic temples of the period could not have differed much from the prevailing style of the early Jains. That this was so may be inferred from the old Mahālingēsvara temple at Varuna in Mysore Taluk, which has been assigned to this early period. It is a small and plain building and the only one thing specially noticeable about it is the narrow freize, running along under the roof, containing minute sculptures, in a remote Jaina style illustrating the *Rāmāyana*. They are executed in a very realistic and spirited manner. This temple has been, by a slip, styled as "Rāmēsvara" by Mr. Rice (*E.C.* III Mysore, i. 35). A *yantra* stone, for protecting cattle, put up at Hebata in Srinivasapur Taluk, by the Ganga king Mārasimha (961-974 A.D.) is of little interest from a sculptural point of view, though it shows that geometrical forms were used as early as the 10th century A.D. for mystic purposes. Such stones are called *go-kal* (or cattle stones) and are found in many parts of the State, ranging over a long period.

The Rāshtrakūtas have not left many monuments of their stay in Mysore during the two centuries they bore rule in it. But those that are referable to their time are of high artistic interest. Of these, the two inscribed slabs at Māvali (*E.C.* VIII, Shimoga District, Sorab 1 of 797 A.D. and Sorab 9 of about 800 A.D.) are of supreme value. They belong to the beginning of the 9th century A.D. when Govinda III was the king. They both refer to a cattle raid as the result of which many fell, and record gifts of a thousand cows together with a number of virgins, a field, and the setting up of a swing, apparently for the festival of the god Kallēshvara, at whose temple one of the slabs (Sorab 1) is now found. According to the inscription on the latter, the village of Edanād, in Banavāsi, then under the Rāshtrakūtas, was taken by Kalimmarān and was being ruled by him. The villagers of Edanād made a stand against him, seized Vasavūru and in taking the fort, "all gave up their strength at the Korakōd Konnindara tank." Poleyamma attacking and slaying all, we are told, "conquered, died and ascended to *svarga*. With him died Angara." The following quotation from Manu is added: "By the victor is gained spoil; by the slain also the celestial nymphs; what fear then of death in war to him who for a moment seeks the close encounter." This fight is represented in a *Vīrakal* at Māvali, called in the inscription (Sorab 9) as Māyile, where the sculptured slabs are to be seen. Both of these deserve a word or two, because of the affinities they bear to early classical Indian art, especially to the art represented by the Kailāsa temple at Ellōra. This temple, as is well known, belongs to the beginning of the 8th century A.D. and to the Rāshtrakūta king Krishna I, who commenced its excavation to commemorate the victory which gave him the sovereignty over the Deccan. The sculptured slabs under notice are not far removed in point of time from the Ellōra temple, being within about forty years

(iii) Rāshtrakūtas: 779 A.D. to 982 A.D.
Māvali sculptured slabs.

of it. No wonder, therefore, that they should show high skill in the sculptor's art. The Rāshtrakūtas were royal ploughmen and were ardent Saivites. The Ellōra temple is a monument to their religious faith. Their respect for the Linga (the emblem of Siva) is well brought out on the two slabs. The preparation of the slab itself—as was usual with the Rāshtrakūtas—shows a high development in the art of engraving. On the customary artistically prepared cruciform surface, three tableaux are shown. In the lowest, the *trisūla* (the trident of Siva), decorated on either side by lotus flowers in different degrees of budding, is shown. The interspaces between the three parts of the trident are decoratively filled in by inverted and slanting stems of the lotus—much like the lotus flower that is to be seen in the pillars of the east gateway of the great *Stūpa* at Sanchi (2nd century B.C.). The lotus flower, bud and stem are reproduced with astonishing fidelity to Nature. The *trisūla* seems to emerge from out of the lotus. In the next (*i.e.*, middle) tableau is shown a true picture of the plough, the emblem of the Rāshtrakūta dynasty, so appropriate to a sculpture belonging to it. In the next higher (*i.e.*, the topmost) tableau, we have the part of the monument which shows great taste in the decorative arrangement around the Linga. Above the inverted stem of the lotus, ending at either end in a lotus bud and a flower combined in one stem, we have two other stems of lotus branches turned upwards on either side encircling, as it were, two fishes combining in arch-like fashion at their mouths, which are about to touch each other as if they were kissing, and in between them, in the intervening space, is a full blown lotus, the lower portion of whose stalk passes just between the space intervening the tails of the two fishes, which touch each other. Above the encircling fishes is the emblem of the Linga, rather rounded in form on a *pānivatta*, at each end

of which is again a lotus. Above the Linga, is a smaller Linga, and above it a still another smaller one and above these three successive Lingas, the *trisūla* is again shown, worked out in a manner quite in keeping with the decorative details of the rest of the sculpture.

The *motif* underlying this piece of sculpture is at first rather difficult to make out but there is hardly any doubt that it is connected with the religion of Siva—to which the Rāshtrakūtas were devoted. The fish in Indian iconography indicates Vishnu, whose first *avatār* was *Matsya* (i.e., Fish), which saved Manu, the progenitor of the human race, from the Flood. Siva worshipped at Kailāsa and by the Rāshtrakūtas was of the Sātvik aspect, i.e., as Vishnu, the Preserver. The Fish here indicates the same aspect. The Lotus between the two fishes and appearing so often in the sculpture, is the emblem of Vishnu Sūrya, the Preserver of the universe and the patron deity of every Kshatriya King. As Grünwedel has pointed out, the sculptor of ancient India did not care for purely geometric designs, and so we find creepers (lotus, for instance) with aquatic animals (fish, for example) fill in the spaces. These animals are quick and animated and withal true to nature. The part that flowers play in the later Buddhist cult is well known, though the finest *motifs* belong to the older school (represented in the Sānchi sculpture). Flowering creepers hung up in holy places may have, as Grünwedel appositely suggests, provided the models. In the main, these plants, represented in simple lines, with the native animals which animate them—both of which have received purely native modelling—"mostly surpass what the celebrated Greek art was able to command: they rest upon a faithful observation of Nature." These remarks apply with equal force to the sculpture under notice, which in its decorative details is the child of the old Buddhist art. Indeed, it is a question if the use of

the trident as shown here as a decorative ornament is not more natural to the setting in which it appears than the Anthemion or the Greek honey-suckle, so common in Greek and Roman decoration, to which it seems to bear so close a resemblance.

The Māvali
Virakal.

We now come to the second slab. In the lowest tableau are shown two agricultural implements, one of which is the plough, the emblem of the Rāshtrakūtas. In the next higher is indicated, in suggestive fashion, the battle scene at Konnandara Tank in which Poleyamma and his men fell fighting valiantly. The fight apparently was a close one. The brave warriors on both sides eagerly coming out, bow closing with bow, horse with horse; and dagger with dagger, a most exciting battle must have arisen. On one side is the headless trunk of a man; there is the prostrate body of another, probably Poleyamma; and near about it is the trunkless head of a third. Poleyamma brought down the enemy's pride, but was himself among the slain. He fell, as Bhīshma did, without touching the ground. In the next higher tableau, the celestial nymphs of Indra's Heaven come forth to meet him, holding offerings in their hands. These nymphs are represented as winged human beings, with human feet—unlike in the Ajanta and Sānchi sculptures, where the lower part of the body is represented as that of a bird on which hips of the human form are set. The nymphs are many and are in a joyous, dancing mood at the sight of the hero. Two of them, at the corners, are showering flowers—the one on the left has actually a garland in both hands suspended in arch-like fashion. In the next higher tableau, we are shown the translation of Poleyamma to Indra's Heaven—Dēvalōka. Poleyamma is seen seated in the royal ease posture (one foot down and the other closed sideways) on a raised seat, attended on either side by winged nymphs,

bearing floral offerings and waving whisks, a pair on either side. Next to these, on either side, is a Yakshi attendant, with a mace held in both hands. We see Indra's Heaven is decorated with flowers over-hanging the seat of Poleyamma. Higher up, we have the beautiful and ever victorious elephant of Indra, Airāvata, which, according to the *Mahābhārata*, is said to stand at the entrance of *Svarga*, showing the way towards it, the world of light and the shining gods:—

This is the way to Dēvalōka,
Which can never be trodden by man.

Whoever the sculptor of this piece of work—his name is not known—he was admittedly a skilful artist, for he has shown by his deft hand what he was capable of.

The Chōlas dominated the south and east of the present Mysore State for over a century from about 1004 A.D. to 1116 A.D. They found the Southern or Dravidian style of architecture already in use in the State. During their time many temples in this style were built and endowed in the part of Mysore occupied by them (*E.C.* IV. Mys. ii. Heggadadevankote 16 dated 1021 A.D.; Gundlupet 93 dated 1049 A.D.; Heggadadevankote 114 dated 1053 A.D.; Heggadadevankote 197 dated 1104 A.D. etc.) The Apramēya temple at Dodda Malur is a large temple in this style, with a lofty gōpura. As might be expected, it contains inscriptions mostly of the Chōla period. Sculpturally, these temples are of no great merit. One or two of these, however, do contain some sculptural work worthy of mention, and this work belongs sometimes to the Chōla period and sometimes to the period of the Hoysalas, who apparently added their own *quota* to these old temples. The Nandīvara at Nandi, parts of which are probably older than the 9th century A.D. being assignable to the Rāshtrakūta king.

(iv) Chōlas:
1004 A.D.
to 1116 A.D.

Govinda III, and the Bāna king Bānavidyādharma (end of 8th century A.D.) contains some very ornamental carving including pierced windows, etc. As the inscriptions on the temple show that the original temple was extended in the Chōla and Hoysala periods, 11th and 12th century A.D., some part of this carving may be set down to the Chōlas. At Gangavāripalli, Budigere Hobli, Bangalore District, is the ruined temple of Sōmēśvara, which is probably of Chōla times. It has pillars of an unusual design (*E.C.* IX. Bangalore, Introduction) which resemble those to be found at Mahabalipūr. The lower portion of each pillar is a sitting figure of two legs—half-human, half-tigerish—probably intended to represent dwarfs of a pre-historic age.

Agara Temple
(Yelandur)
10th century.

The Narasimha temple at Agara, Yelandur Taluk, should, from fragments of inscriptions found in it, be assigned to a date anterior to the 10th century A.D. Vishnuvardhana records a grant to it. The Rāmēśvara temple here is equally old. The oldest inscription here goes back to the 11th century, on the Durga temple, which is also an old one, an inscription of Kulōttunga Chōla I having been found in it.

Ranganātha
Temple at
Seringapatam.

The famous Ranganātha Temple at Seringapatam, some parts of which go back to the 12th century and which is one of the largest temples in the Dravidian style in the State, has a good figure of Ranganātha, reclining on Ādisēsha, the lord of serpents. Unlike in some other temples there is neither a lotus springing from the navel of this deity, nor are the figures of his consorts, Srī-dēvi and Bhū-dēvi, at his feet. There is however, a seated figure of the goddess Cauvery at the feet with two hands, one of them holding a lotus.

In the Gangādhārēśvara temple, the figure of Shanmukha riding a peacock, with 12 hands and 6 faces, one

of the latter being shown on the back, is a noteworthy one. Another is a figure of Subramanya, with four hands, standing on the coils of a serpent sheltered by its ten hoods. Figures similar to the latter are to be found at Halebīd, though the serpent there has only seven hoods.

At Hale Alur, Chamrajnagar Taluk, is a deserted Arkēśvara temple, the materials of which have been put together in subsequent times from old ruins. Out of four pillars found there, three are elaborately carved and one is plain. Probably there were four carved pillars originally. Mr. Rice (*E.I.* IV. Mysore ii. Trans. p. 7) figures them and they show the character of the sculpture, which produces a general rich effect. An inscription registered as No. 69 Chamrajnagar, found on a stone in five pieces at the Dinēśvara temple at Alur, Chamrajnagar Taluk, refers to a grant in the 7th year of Rājendra Dēva Chōla (about 1023 A.D.) to the Tirumūlastānam Udaiyār temple at Alur. Whether the above three carved pillars belonged to this temple of Mūlastānam Udaiyār is not known. Whether they did or not, the figure sculpture shows that they belong to the pre-Hoysala period. It may not be far wrong to assign the sculpture to the 11th century A.D., *i.e.*, to the Chōla period in Mysore. Mr. Narasimhachar assigns this temple to approximately *Circa* 1300, and refers it to the reign of Ballāla III. (See *Kesava Temple at Belur*, viii). If the reading of the relative sculpture proposed below is worthy of belief, a part of the materials of this temple belonged to a temple of the Chōla dynasty and times in Mysore. The compositions on the three pillars seem to be closely related with one another but the key to their interpretation is not readily available. Seeing, however, that they belong to the Chōla period, it might be suggested that the reliefs represent the conquests and exploits of the Chōla king Rājendra Dēva abovementioned. We know

Sculpture at
Arkēśvara
Temple at
Hale Alur,
Circa 1023
A.D.

from the already quoted inscription (Chamrajnagar 69, dated about 1023 A.D.) that he captured the Rāshtrakūta country, set up a pillar of victory at Kolhapur, terrified Āhavamalla at Koppa on the banks of the Perar, seized his elephants, horses and the jewels of his wives, performed a victorious coronation and took his seat on his heroic throne. In one of the smaller pillars, Rājendra Dēva is apparently shown with a sword in hand accompanied with his elder brother (see Chamrajnagar 69, T. N. 32 and Hg. 115). In one of the panels below, he is shown riding an accoutred horse with his attendants in front and at the back; and in the panel at the bottom of the pillar, we have the capture of the capital of Āhavamalla represented by a three-storyed castle, the people leaving it hurriedly in a boat, while a dog is barking at the gateway. In the other, the smaller, is represented Āhavamalla and his retinue, with their palanquins, horses and elephants which fell to Rājendra Dēva as the booty of the war. In the third—the biggest of the three carved pillars—is depicted the coronation of Rājendra Dēva. This scene is shown in 8 successive panels thus:—

- (1) The lowest—at bottom—there is a row of armoured guards, one of them with the sword raised in his right hand;
- (2) King Rājendra Dēva seated on a raised stool in royal ease posture, with his queen to his right, and attended by two guards (one with *Chauri* raised in his right hand);
- (3) A number of spectators standing or sitting, apparently witnessing the function;
- (4) Rājendra Dēva mounting the royal elephant, the elephant bending, kneeling one foot down;
- (5) Rājendra Dēva with the royal umbrella raised above his head, after the coronation, the royal ladies in an enclosure marked off opposite to him, witnessing the function;
- (6) Rājendra Dēva seated with his brother to his side, the Peacock—the symol of Siva, representing their religious faith—to their right;
- (7) King Rājendra Dēva on the royal elephant in procession with musicians, mace-bearers, etc., in front;
- (8) Angels in the heavens dancing

with joy and showering flowers on the procession below—two of them are shown with flowers in their left hands raised up.

On the whole, the different incidents are well rendered on the different reliefs, there being little or no superfluity in the representation. The figures are full of life and the artistic skill displayed is altogether of the superior order. Without the reliefs explained as above, it would be impossible to determine their nature, so far as the persons and the occasion are concerned.

A few words may be added about a doorway and panel at the same (Arkēsvara) temple. The sculpture on three sides of this doorway is made up entirely of female dancing figures in different postures, all enclosed in a convoluted floral design. The base of the doorway is made up of a patch of scroll work, between full-blown lotus flowers on either side.

The panel is in four compartments, one below the other, being devoted to a band of musicians playing on different kinds of musical instruments. A noteworthy figure, in the upper compartment, is that of a seated musician playing on the flute, which indicates the antiquity that this instrument can boast of in this country. Both the doorway and the panel must be taken to be contemporaneous in age with the pillars above described.

The ceiling in the Ranga Mantapa of this temple is beautified by nine panels of figure sculpture, arranged in three rows of three each. The middle panel—middle one of the middle row—is dedicated to Siva, who is shown in his dancing attitude, with six hands carrying his different weapons, but with one head, and resting both his feet on the back of a fallen demon, with an ascetic Rishi on either side. Siva is here represented in his favourite dancing posture of Natarāja or Lord of Dance. In the eight other panels are to be seen the Dikpālākās with their consorts, each pair together riding their own

vehicle—Buffalo, Elephant, Bull, Horse, Deer, Makara (conventional type), Man and Goat. This is a joint representation of Siva with the eight Dikpālākās that recurs in the Nanditavare temple in even a—sculpturally speaking—better style. In both, however, the vehicles assigned to the Dikpālākās are the same as described in Āgamic treatises, though there are slight deviations from them in regard to details. For instance, these treatises require the consorts of the Dikpālākās to be usually on the left side; here (in both these temples) they are to the right, etc. There are also slight differences between Siva as represented in the ceilings of these two temples. In the Hale Alur temple, he is represented with *both* his legs on the Apasmāra Purusha; in the Nanditavare ceiling, he is represented as sitting with his right foot on the Bull, next to which stands the slanting figures of the sitting Purusha.

Kōlāramma
Temple;
Doorway
etc. *Circa*
1023 A.D.

The *Mahādvāra* of the Kōlāramma temple, which is built in the Dravidian style, has an imposing appearance with a well-carved doorway. Fragments of inscriptions of the time of Rājēndra Chōla found on its walls show that the temple belonged to his period. Both Rājēndra Chōla and his father specially patronised this temple and repeatedly endowed it. Rājēndra Chōla had the brick parts rebuilt in stone (*E.C.* X Kolar 109). At the back of the (Kōlāramma) temple is a large slab, about 6 feet by 4 feet, with a spirited representation of a battle scene, probably of the Ganga period. The upper portion is made up of horses, elephants, soldiers, celestial nymphs, celestial cars (*vimāna*), while the lower portion, which ought to have contained the relative inscription, is left vacant. In the centre of the slab is the burly standing figure of a man with a peculiar dagger-like weapon in his right hand and what looks like a shield in his left. Behind him are three attendants, one holding an

umbrella and the other insignia of royalty. Opposite to this figure is represented a king riding on an elephant with a number of horsemen at his back. Near about this slab are three other slabs, with one standing human figure on each of them. These probably represent other men who fell in the battle.

The *Mahādvāra* of the Sōmēsvara temple at Kolar, also a good specimen of the Dravidian style, is a fine structure with an ornamental doorway and ceiling. The pillars of the *Mukhamantapa* are well executed. The *kalyāna mantapa* in the *prākāra* of this temple is a fine piece of workmanship both in design and execution. It is in black stone, other parts being in granite. It has a lofty *gōpura*. This temple probably goes back to the Hoysala period, though only inscriptions of Vijayanagar period have been found in the locality.

Sōmēsvara
Temple at
Kolar.

At Pāparajanhalli, near Kolar, in front of the Siva temple is a fine stone umbrella with a carved basement, the shaft being one foot in diameter and about six feet high with a stone ornament at the top. The umbrella is about five feet in diameter. The whole stands on a rock on which is engraved a Tamil inscription which is mostly defaced. In a field close by is to be found a curious sculpture representing an elephant in the centre attacked by two dogs, one seizing the trunk and the other the tail. It is not clear what this symbolizes. May it be a representation of the overthrow of the Gangas, whose crest was the elephant? That, however, is the suggestion of Mr. Narasimhachar.

Siva Temple
at Pāparajan-
halli.

At Maddur in the *navaranga* of the Narasimha temple, are four well-carved pillars of black hornblende similar to the ones usually found in Chālukyan temples. In the other temples at this place, the images are made of black stone and beautifully carved.

Narasimha
Temple at
Maddur.

Varadarāja
Temple at
Maddur.

The Varadarāja temple at Maddur is noted for its image. The image of Varadarāja (*alias* Allālanātha) about 10 feet high is a wonderful work of art characterized by a marvellous elaboration of details both in front and on the back. The rich carving on the back of the image is so well-known among the people that it has given rise to a common saying in Kannada, *Ellā dēvara munde nōdu, Allālanāthana hinde nōdu*, which means "see all the (other) gods in front, but Allālanātha on the back." Tradition says that the Hoysala king Vishnu Vardhana set up this image here in order that his mother, who was too aged to go to Kānchi, might worship Varadarāja here.

Hosa Būda-
nūr Temple.

The image of Ananthapadmanābha at Hosa Būdanur, 5 miles to the east of Mandya, is beautifully carved. Close to this temple, at the same place, is the Kāsivisvēsvara temple, the interior workmanship of which is worthy of praise. It is more artistically done than any other in the neighbourhood. The ceiling panel in the porch and the central one in the *navaranga* are well executed. The figure of Nandi is not only well carved but also pretty large in size. An inscription of Rājendra Chōla found in the Sōmēsvara temple at Hale Būdanur, a mile to the east of Hosa Būdanur, shows that the place was connected with the Chōlas, to whom the temples are referable. (*M.A.R.* 1909-10, Paras 6 to 23).

Chandēsvari
Temple,
Vogata, 1028
A.D.

On the gate in front of the Chandēsvari temple at Vogata, Hoskote Taluk, bearing an inscription dated 1028 A.D., of Rājendra Chōla, are some sculptures of interest. The front face of the gate has Gajalakshmi with a bull and a lion on the right and a bird with the head of an elephant and a lion on the left. On the back, besides the inscription mentioned above, is the celestial cow (Kāmadhēnu) with a human head to the right and a seated lion to the left.

Kaivāra has a number of temples in the Dravidian style of architecture. The Amaranārāyana temple is a good specimen of it here. It appears to be an old structure, one peculiarity noticed in it being the absence of *dwārapālakas*. The *navaranga*, supported by four beautifully carved black stone pillars, has a ceiling, about 8 feet square, with a figure of Brahma in the centre surrounded by the *ashta-dikpālakās*. Some of the pillars have minute figures carved on them from top to bottom. The figure sculpture on the north-west pillar illustrates the sports of Krishna. The capitals also show fine work with pendants on the four sides. To the right in the *navaranga* is a pierced window, resembling those in the Nandi temple, carved with a creeper with dwarfs in the convolutions. The porch in front of the *navaranga* is supported by two black stone pillars similar to the ones in the interior. The *navaranga* doorway is beautifully carved, the middle fascia of the architraves being decorated with creeper work with human and animal figures in every convolution. The outer walls have pilasters and niches. The Bhīmēśvara temple, perhaps the largest of all the five here, has sculptures on the pillars illustrating the story of Bhīma killing the demon Baka. In the top panel, we see Bhīma carrying a *linga* and worshipping it; in the middle, we see Dharmarāja seated with his mother and brothers; and in the bottom panel, we see Bhīma conveying food in a cart, closing with Baka and killing him. Among other sculptures on the pillars, may be mentioned the hunter Kannappa kicking a *linga*, an elephant worshipping a *linga* with a lotus (cf. the relief on the inner side of the second architrave of the east gate at Sānchi in which the animal world is represented as reverencing the Bōdhi tree. *Grünwedel*, 50; also relief with representation of the Isimiga Jātaka, Lions and Antelopes before the sacred Bōdhi Tree, Cunningham, *Bharhut*, Plate XLIII); Dakshināmūrti; a huntress getting a

Temples at
Kaivāra :
Circa 11th
century A.D.

thorn taken out of her leg; a *gandabhērunda* with a human body holding an elephant and a *surabha* in the two hands; a five-headed figure holding a balance; and the sage Vyāghrapāda with a tiger's body worshipping a *linga*. The ceiling of the *navaranga* has Umāmahēśvara in the middle and the *ashtadikpālakās* around.

Dharmēśvara
Temple,
Kondarahalli,
Hoskote
Taluk. 1065
A.D.

The *navaranga* pillars of the Dharmēśvara temple at Kondarahalli, Hoskote taluk, a Dravidian temple of about the time of the Chōla king Rājamahēndra—an inscription dated (about 1065 A.D.) in his reign has been found in it—contain interesting sculptures depicting certain incidents in the *Mahābhārata*. The stories of Mārkaṇḍēya and Kannappa are also to be seen on certain other pillars. (*M.A.R.* 1919, Para 22).

Vaidīśvara
Temple,
Talkad.
Circa 1100
A.D.

The Vaidīśvara temple at Talkad, which dates from the time of Kulōttunga Chōla (Circa 1100 A.D.) is a handsome temple in the Dravidian style. Its outer walls are decorated with sculptures. The two *dwārapālakas* in it—each about 10 feet high—are believed to be the tallest in the State. The porch at the south entrance is a fine one and resembles the one at the Sōmēśvara temple at Kurudamale. In the *prākāra* is a beautifully carved figure of Saktiganapathi, with his consort on his lap, rather a rare one. In the *navaranga*, the central ceiling panel is carved with figures representing *Sivalīlas*.

Agastyēśvara
Temple at
T.-Narsipur.
Circa 1100.

In this temple are fine figures of Subramanya, Sūrya and Ganēśa. In the *prākāra* of this temple is a figure of Asvatthanārāyana, about 2 feet high, in a dancing posture with 8 hands—6 of them holding a discus, a conch, a mace, a lotus, a noose and an elephant-goad, the 7th raised like that of Tāṇḍavēśvara, and the 8th in the *abhaya* pose—flanked by two drummers. There are also figures of the sheep-headed Daksha with four hands and

of Dakshināmūrti, seated in the posture of meditation with matted hair under a banyan tree, on a pedestal containing sculptures of the *sapta-rishis* or seven sages, the attributes in the four hands being a rosary, a book, a serpent and a *Rudra-vīna*. The goddess of this temple, known as Pūrnāmangala Kāmākshi, is a very fine figure, about four feet high.

The Sōmēsvara temple at Husigala, Hoskote Taluk, dating probably from Chōla times, has some curious sculptures in it. Among the sculptures on the outer wall of the *garbhagriha* are carved out a peacock with the head of a cobra and facing it a cobra with the head of a peacock. On the north wall, a few of the *līlas* or sports of Siva are depicted, including the *Gayāsura Samhāra*, etc.

Sōmēsvara
Temple at
Husigala.
Circa 1100
A.D.

During the period of the Chōla kings, the custom of observing *sati* appears to have been commonly followed. Grants to *vīras* or heroes who distinguished themselves by doing brave deeds were also common. Accordingly, we find a fair number of *vīrakkals* and *mahāsattikkals* (popularly called *māstikkals*) in the old Chōla territories. The most notable *mahāsattikkal* of the period is the one dated in the 6th year of Rājēndra Chōla's reign. The story unfolded in the inscription found on this monument is, as Mr. Rice justly remarks, "an affecting idyl, beautiful from its simplicity and pathos" (*E.C.* IV. Mysore i. Heggaddevankote 18, dated in 1057 A.D.). The monument is a memorial of the Nugunād chief's daughter Dēkabe, whose young husband Echa, the ruler of Navale-nād, being a powerful wrestler, had the misfortune, presumably in a match, to kill his opponent, apparently some relative of the king. For this, he was marched off to Talekad and put to death. On hearing of his fate, the wife immediately resolved to commit herself to the flames, which was evidently due to a high sense of duty and honour.

Virakkals and
Mahāsattik-
kals.

Her parents and friends besought her in vain to forego her purpose, and mournfully record her heroic conduct. The author of the composition was Malla, "a friend of poets who use not words in vain," a description well deserved from the skill he has displayed in producing the right effect. From the inscription, it may be noted, that the would-be *sati* usually performed certain charities before laying down her life. Having made her decision, we are told, Dēkabe "presented to the god (of the place) a garden to provide for a perpetual lamp and saying it was for the offerings, that lotus-eyed one (Dēkabe), with reverence also presented certain other land." Then again, we are told, she gave away her land, gold-embroidered cloths, cows and money and folding her hands with love to the god of gods, she entered the blazing flames and went to the world of gods." The explanation of the folded hands so often seen on monuments of this nature, which is here suggested, is worthy of note. At Elaburige, in Bowringpet Taluk, four *vīrakkals* have been found of which one is a Tamil *māstikkal* of Rājendra Chōla's time. This seems to be the only *māstikkal* in the Tamil language yet met with in the State. The stone has a female figure with the inscription engraved below it. The epigraph tells us that the figure represents the wife of Mukkaiyar, the Gamunda of Kulathur in Marangal of Nulambapādi and that she became a *sati* in the 9th year of Rājendra Chōla's reign (1058 A.D.).

(v) Later
Kadambas
under Chāluk-
ya suzerainty
10th to 14th
century A.D.

The Kadamba chiefs under the Chālukya suzerainty distinguished themselves as builders in the Chālukyan style. One of these, Chāmunda Rāya—not to be confused with his namesake connected with Sravana Belgola in the 10th century A.D.—who recognizes the over-lordship of Chālukya Sōmēśvara I Trailōkya Malla Dēva, was, it would appear, a patron of all religions. Through his agent, Nāgavarma, he erected in 1048 A.D.

habitations for the four prominent religious orders of the time in the Banavāsi country—Jain, Vishnu, Siva and Buddhist (called Munigana, *i.e.*, *ganas* or sanghas of Sakya Muni's religion). He also set up in 1047 A.D., a *gandabhērunda* pillar in front of the God Jagadēka Mallēsvara, in the ancient city of Belagāmi, in the present Shikarpur Taluk, and made a grant of land to the Gandabhērundēsvara thus consecrated. The temple of Jagadēkamallēsvara—apparently after Chāmunda Rāya himself, one of whose titles was Jagadēk-malla (sole donor of the world), who probably founded it—is now no more, but its place is fixed by the pillar, which has been described as the most striking object standing in the village of Belagāmi. The pillar is now mistakenly called as Garuda-Kaumba, for the figure at its pinnacle is not a *garuda* but a Gandabhērunda, a double-headed eagle with a human body. As an inscription of his dated in 1045 A.D. gives Chāmunda Rāya the title of *Gandabhērunda*, it may be presumed that he had adopted it as his chief emblem. This same inscription states that the grant of land he made, as recorded in it, was “according to the bhērunda pole,” which was probably fixed by the pillar set up by him. This pillar is a lofty and elegant monolith with the figure of the *gandabhērunda* at its top. The human figure is in the standing posture on a severely simple abacus, on which twined towards the sides are its two faces. This half-human half-bird figure with its gently bent-knees, seems to be intended to convey the idea that it is ready to sweep down, the rapacious bird it is, on its prey. The hooked beak and the strong powers of vision in flight (the wings are shrowded partially) so characteristic of the eagle are brought out in striking fashion by the sculptor. The representation is, perhaps, intended to signify the martial spirit of Chāmunda Rāya, who appears to have been, if we may believe the inscription at the base of pillar, a great warrior—one of

Gandabhē-
runda Pillar,
1047 A.D.

whom all kings were in great fear. The pillar, except for a few feet at the base, is beautifully ornamented in a simple and chaste manner, reminding us of the Vishnu Pillar at Besnagar. The chased work on it, with triple circular floral bands representing apparently festoons, at regular intervals, up to the capital, which shows distinct affinities to the capital on the pillars in the Karle Cave, shows the whole pillar to great advantage. The Karle tradition appears to have lingered yet in this region, despite the lapse of time. The most marked peculiarity of this monument is the great prominence it gives to the human element in the *Gandabhērunda*. The *garuda* form is, as pointed by Grünwedel, known to be a combination of the Indian parrot type on the one hand and the West Asian griffin on the other. The griffin type was retained in Buddhist art, but it soon—how soon, it is not yet determined—received human arms. Modern Brāhmana art makes of it a winged man with a beak, and the Chinese form resembles it. There the *garuda* appears as a winged man, though the head generally, and the feet always, remain animal. The Japanese have evolved two types, one more animal and the other almost human. The *Gandabhērunda* on this fine pillar partakes of the post-Asōkan Indian *garuda* form, in which the human element preponderates, making it a partially winged man with a prominent beak carrying something in it with a gait slightly drooping, the knees being gently bended; showing the attitude of being ready to pounce on its prey. The feet are distinctly human, as in the Indian *garuda*. The demoniac expression of countenance to be seen in *purely human garudas* is not seen here; the countenance is perfectly bird-like, thoroughly natural and accurately conceived. The human part and the bird part are blended nicely and each is true to nature, taken individually; together, they seem to be depicted with a touch of humour that is unmistakable. Wings,

whether attached to the *garuḍa* or the *gandabhērunda*, are of course intended to be vehicles for the gods who ride upon them through the air to worship at holy places. Grünwedel suggests that the combining of the human body with animal elements seems to have been brought gropingly, so to speak, into connection with the doctrine of re-incarnation. It is not impossible, he adds, that these types, introduced from Western Asia, were explained in Indian fashion—*i.e.*, in each degree of animal existence was hidden a human one, which would be attained by good works, and which then led to deliverance.

Planted close to the base of the Chāmunda Rāya pillar is the remarkable Sūla Brahma stone, dated in 1060 A.D., in the reign of the Kadamba Satyāśraya Dēva, a Feudatory of the then Chālukya King. This stone deserves attention not only for the singular nature of the deed it records but also for the wonderfully realistic character of its sculpture. It might justly be termed a *tableaux vivant*, so striking is the picture presented by it. On this slab, which, at the top, is carved off in an arched fashion, are shown in three tableaux the heroic deed of a man who had vowed himself to death. In the upper-most tableau is first the representation of the sun, who is to bear testimony to the valorous act, and the *linga* before which the man, dressed to the knees and with head-gear of the top-knitted fashion, is on his knees with hands joined towards the *linga* in a prayerful attitude. In the next tableau, the middle one, is a representation of the *gandabhērunda* pillar, referred to above, on the top of which the man is shown in a dancing attitude and as about to leap from the pillar on to the points of a row of stakes below, with his left hand shown up towards heaven—indicating the bliss that awaits him on the fulfilment of his vow—and supported by a celestial nymph on either side, each pointing a hand heavenwards.

Sūla Brahma
Stone, 1060
A.D.

The third and last tableau shows the man actually fallen upon the points of the stake, full length on his belly. The representation of the pillar, the man and the nymphs, are exceedingly life-like and the man on the stake is shown as an undaunted person, courage not failing him even at the last moment. The inscription which records the deed tells us that his name was Tuluva Chandiga, i.e., Chandiga of the Tuluva country and adds that he had taken a vow saying, "I will not let (the nail) grow on my finger," apparently to arrest some agreement about the Banavāsi fort to which he was evidently opposed. The ruling chiefs having made a grant of the fort, Chandiga on the day specified went to the Permalu temple, cut off the finger he had gifted away, and climbing the *Gandabhērundēsvara* Pillar (abovementioned), leaped upon the points of the spears and gained the world of gods. Hence the name of the stone *Sūla Brahma Sila*, in which the word Brahma may refer to the seven spokes in the stake corresponding to the seven Brahmas known to the *Furānas* (see Fausboll's *Indian Mythology*, 71).

Gunagalla
Yōgi's Image,
1071 A.D.

A sculpture of some interest which appears at the top of an inscribed slab (*E.C.* VII. Shimoga i Shikarpur 129) dated in 1071 A.D. is the image of the great Advaita luminary Gunagalla Yōgi. He belongs to the time of the Chālukya King Bhuvanēkamalla Dēva, who, on the application of his chief minister and general, Udayāditya, made a grant for the god Hariharāditya at Balligāvi, built by this sage. This Yōgi is said to have built four other temples, two at Balligāvi and two others in Kondalinād, besides the Siddhatīrtha at Mattur near Kuruvatti, on the southern bank of the Kirudore. The image is not of high artistic merit but is important as being an early example of the use of the index label in connection with sculpture. The image bears over it

the words:—"Srimadu Gunagalla-dēvara divya-mūrthi"
i.e., "the blessed likeness of the holy Gunagalla Dēva."

Among the *Vīrakkals* of the period, the one at Hale Sorab (*E.C.* VIII. ii. Sorab 45) dated in 1093 A.D. in the Chālukya Vikrama era, and belonging to the time of Chālukya Vikramāditya (1076-1126 A.D.) contains a spirited sculptural representation of a village exploit. Mahāmandalēsvara Srīvalla-Dēva's chiefs having entered Naduhalli in Edanād, and carried off the cows, Māki Setti, son of Erra Setti, attacked them, slew many, recovered the cows and gained the world of the gods. The artist's rendering of this successful beating off of cattle-raiders is remarkably telling. In the lowest tableau is drawn the battle scene, which is a thoroughly vivid one. The battle is on; there are foot warriors with helmets, daggers, swords and shields; there are warriors on horses, and warriors on elephants—though only one elephant is shown apparently by way of illustration. There are bows struck, arrows flitting from side to side, horses are shying and agitated but firm, with those on them steady and active. The stately elephant is calm and dignified and unshaken in its place—in the midst of a bloody fight. Māki Setti is apparently the *Nāḍ* (or local) chief, for over his majestic figure is shown a canopy, and there is a personal attendant immediately at his back. He is in the striking attitude, his dagger is out for the neck of his opponent. The horse parries the blow at its neck, which is turned back to its occupant. Below is shown a horse half fallen—on its knees—and beside it is a dismounted rider and next to it is a palanquin with two bearers, ready to carry him off from the scene of battle. In the next higher tableau is shown a *vimāna* (flowery car) attended by winged nymphs, three on either side, in which Māki Setti is borne off. The *vimāna* is a simple but striking one, in the centre of

Virakkals of
the Period:
Virakkal at
Hale Soraba,
1093 A.D.

which the hero is sitting, fully dressed on a slightly raised seat. The *vimāna* is crowned by three tiny full-blown lotus flowers placed in triangular fashion, apparently a reference to the mystic lotus symbolism inherited from Buddhist days, indicating the rising sun and the worship due to him. By implication, the use of this symbolism would suggest that the risen hero, so deserving of honour, is on his way to Indra's Heaven, the Paradise to which all heroes go. In this view of the symbolism used, the next higher tableau is easily understood. It shows a troop of celestial musicians playing on their instruments (drums, pipes, etc.) and betokening their hands heavenwards and leading the way to it. Some of these divine damsels bear long staffs in their hands. The hero is seen sitting at one end—facing these musical couriers from Heaven, attended by a young attendant, who holds aloft an umbrella over his head. In the next two higher tableaux—to be taken together—we are shown the hero in Heaven itself. In a panel to the left, the hero is seated on a raised plank, in an attitude of prayer, his hands brought to his chest folded together and there is an attendant by his side with a staff in his right hand planted in the ground and his left hand raised with what seems to be a garland of flowers held transversely, ready for use. Next, we have the *Linga*, which is being bathed by a priest near about, while another priest stands praying; and in the last panel, we have the sacred Bull of Siva, in a fine recumbent attitude, with a lovely necklace of bells round his neck, and a man standing at his tail-end, apparently keeping guard at this end—answering to the attendants at the other end. Above the central panel containing the *Linga* is shown the upper portion of the Heavenly abode (we must take it that *Siva Lōka* is meant, the hero being a follower of the Saiva faith) and here is enthroned the figure of a decorated cow (its udders are clearly to be seen) with an attendant before

it, keeping it in position. . . Apparently, this is intended to signify the successful exploit of Māki Setti in rescuing the stolen cows. On either side of this panel, at the top, are representations of the sun and the moon, who are the everlasting witnesses to the heroic deed wrought by Māki Setti. The *Vīrakkaḷ*, it may be added, is headed by a *Simha laḷāta* (i.e., Lion's head) indicating that the tract of country where it is found was at one time a part of the old Kadamba territory.

The Kālachūryas, who overthrew the Chālukyas in 1156. A.D., succeeded to the Chālukya possessions in Mysore. Though Bijjala, the first of the line, was a Jain by birth and persuasion, he was tolerant towards Brāhmanism, the religion of Kēsirāja, his Governor at Banavāsi. At Baligāmi, we are told, (*E. C. VII. Shikarpur 123*, dated in 1159 A.D.) Kēsirāja built a temple of Kēsava (dedicated to Vīra-Kēsava), after himself. It was built in a specially erected *pura* (or Brāhmanical township) called Vīra Kēsava pura, the houses in which were granted fully furnished to learned Brāhmanas. This *pura* was, it is mentioned, to the south of Baligāmi. In this temple, we read in the inscription, Kēsirāja arranged and transformed to "the utmost timber and stone, as if striving to add to all the variety of forms in which Brahma had created wood and stone." The shrine that Kēsirāja built for the god Kēsava was, it would appear, "an abode filled with beauty and a joy to the sight." This temple, which undoubtedly should have been noted for its sculptural beauty, seems to have—sad to relate—altogether disappeared. In 1163, Māchi Nāyaka, an officer under Sōma (or Sōya Dēva), erected a temple with a stone tower, decorated with carvings and figures and a golden *Kalasa* for the pinnacle of the temple and dedicated it to Sōmēsvara, in the name of his master, who then granted endowments for it. The temple, we learn, was

(vi) Kāla-
chūryas.
Lost monu-
ments of
Kēsava
temple at
Baligāmi,
1159 A.D.

Sculpture in
Kēdarēśvara
Temple,
Baligāmi.

declared a Brahmachāri *matha*. (*E.C. VII. Shimoga i. Shikarpur 242*). The older temples at Baligāmi, the Kēdarēśvara and the Tripurāntēśvara, should, in the 12th century A.D., have been unmatched in the beauty of their carvings and sculpture, if the many inscriptions recording royal and other grants to them are to be believed. They are certainly very old temples, probably as old as "the immemorial city" in which they were built. The Kēdarēśvara was, indeed, the principal temple at the place. It is even now the best preserved. It is a triple temple, originally of a very ornate design, in the latest Chālukyan style, marking its transition into the Hoysala style. In front of each of its pinnacles is to be seen the Hoysala crest, but this, as Mr. Rice suggests, must have been added after the Banavāsi country had come into Hoysala possession, as the temple is evidently of much older date, and there is no Hoysala inscription in support of a claim for them as its founders. But the erection of the famous Kēdarēśvara temple at Halebid was almost certainly suggested by this one, for Abhinava Ketala Dēvi, who was associated with Ballāla II in its erection, was, it would seem, connected with the neighbouring city of Bandanike (see *E.C. VII. Shimoga i. Shikarpur 235*). The Kēdarēśvara temple is situated behind the embankment of the Tāvarakere (or Lotus tank) which is mentioned in the famous Talgunda Pillar and other subsequent inscriptions. The Kōdiya *matha*, to which the Kēdarēśvara temple was attached, must have been situated near the Kōdi or waste weir. At its head were a line of very distinguished high priests, a branch of the Kālāmukhas. The temple is referred to in many inscriptions recording grants to it (*E.C. VII. Shimoga i. Shikarpur 88 to 108*). These incidentally refer to its "lofty tower," its beautified walls and *mantaps*, its three pinnacles, its golden *Kalāsas* and describe it as "an ornament of the Banavase Twelve Thousand." King Bijjala paid a visit to it and made a grant to it.

The Tripurāntaka temple at Baligāmi is even more noteworthy for its sculptural beauty. It is a double temple in the later Chālukyan style with rich carvings in the doorway and a perforated screen between the two shrines. Its exact date of erection has been established beyond doubt by a recently found inscription, according to which it was built in 1070 A.D. (*M.A.R.* 1910-11, Para 38). It is also mentioned in an inscription dated in 1181 A.D. (*E.C.* VII. *Shimoga i.* Shikarpur 119). It marks the transition from the Chālukya to Hoysala style. To describe its doorway would occupy too much space. Taken as a whole, it displays workmanship of a kind which is hardly eclipsed by the sculptors of the best Hoysala period. The lintel-piece (entablature) is a perfect marvel in delicate imagery and workmanship. It apparently is intended to give a combined representation of the Tripura legend. The conquest of the three cities of iron, silver and gold, owned by three Asura brothers, is, perhaps, the most remarkable exploit of Siva, assisted by his son Skanda, also called Kārtikēya, who took an active part in it. This conquest of Tripurāsuras brought Siva the name of Tripurāntakara, after which the temple is named. The story of the destruction of these metal fortresses is told at length in the *Mahābhārata* (VII and XIII). These mighty warriors could not be conquered even by Indra, with all his weapons. Then the gods had recourse to Siva and said to him, "Protect the three worlds and destroy the Cities of the demons." Siva agreed to this, burnt the three cities and exterminated the Rākshasas. It is this story that seems to be so strikingly represented on this entablature. (The statement in the *M.A.R.* for 1910-11, Para 38, that the "figure of Siva as destroyer of Gajāśura flanked by Brahma and Vishnu" is plainly not sustainable). The representation is in three parts, the parts being marked off distinctly—to the left and right by transverse lines at

Tripurāntaka
Temple,
Baligāmi,
1070 A.D.
Representa-
tion of Tri-
pura Legend
on Doorway.

the top to indicate the compartments into which the representation is intended to be divided. The central part is made up of a medallion portrait of Siva as conqueror. This image of Siva is cast in the Bōdhisatva type with the kingly tiara on his head and not in the yōgic which is worth noting. In this form, Siva has a single face and a single neck but is possessed of ten hands (of which seven are now visible) which is the description of Siva in the *Mahābhārata* (XIII) where the conquest of the three demon fortresses is described. He has three eyes, the third one being represented by a dot just above the meeting point of the two eye-lashes. His thick-set fiery red hair is hanging to the sides of the peaked crown he wears. In his neck, he wears the usual necklaces and wreaths; by the left shoulder, he has hanging the white sacred thread; and at the waist, he has his white garment, which goes down to the knees and above it, below the navel, is the waist ornament with a row of leaf-like pendants. He is in his warlike dress; in his bejewelled right hands, he carries his fearful *trīsūla* (trident), with its three sharp points, a weapon with which formerly king Mandhātār and all his army were annihilated; in his uppermost left hand, he has his battle-axe, called *parasu*, which he gave to Rāma, who destroyed the Kshatriyas with it; with another left hand, he wields his bow, coloured like the rainbow, called *Pināka*, a mighty serpent which goes round his whole figure in medallion fashion, its seven heads being distinctly visible at the top. Represented in the sitting posture, he has outstretched legs, the left one resting on the head of a tiny prostrate figure, with jewelled hands and neck but with its entrails shown open. Apparently, this little figure represents the Rākshasa Musalākā (in Tamil Muyalagan) whom he is well-known to have destroyed. To the proper right at the top, on either side, are the Dēvas praising or proclaiming, probably

with raised hands, the grand success of Siva over the Dānavas. At his feet, to his (proper) right is a tiny figure of Ganēsa in the standing posture; and to his (proper) left is another tiny figure of his other (adopted) son Skanda, his chief lieutenant in this war, riding an appropriately little peacock. Skanda is here represented with a single head and immediately behind him standing is his wife Dēvasēna. In the panel to the right, the battle scene itself is represented. The topmost row is made up of what we might call the cavalry—consisting of Siva himself on his white Bull, its adamantine horns and its broad shoulders, sleek sides and black tail being visible; behind him, as leader, are others on three other animals ending with the *yāli* or the conventional lion. The animals are all in rapid motion and betraying considerable vivacity; below this line, are two others made up of what might be called the infantry line, each accoutred and rearing aloft his weapon, in all kinds of striking postures,—erect, slanting, bending, etc. The battle scene is full of movement and life and is altogether a spirited representation of the warfare of Siva's hosts with the Dānavas. The lowermost row is made up of a single figure kneeling down, one foot up and one foot down, with the two hands brought together in the familiar *namaskāra* (bowing) fashion. This probably represents the final scene of the battle, signifying the complete success of Siva over the demons. This peculiarly expressive figure signifies almost to a certainty Indra, the lord of the Dēvas, betokening his gratitude at the success that had attended Siva in his great conflict with the three Rakshasa chiefs, who had proved so formidable to him. Then, to the left of this panel, we have the standing figure of Siva, single head and neck, and with only two hands, with a tiny *sūla* in his right hand and his dreadful spear Pāsupatha in his left hand—that fearful weapon with which Mahēsvara killed all the Daityās in battle. This

standing figure of Siva is full of expression—the face exhibits a serene calmness and there is no trace of mere exaltation (of his success over his enemies) in it. There is, indeed, a touch of mildness—of divine sympathy—in it, betokening Siva's well-known love for all creatures—*Sarvabhūta hitāratah*, he who rejoices over the happiness of all beings. In the panel to the left is still another scene depicted—the joy of the Dēvas at the end of the successful conflict, and the adoration, if not crowning, of Siva as the mighty conqueror. The chief figure in this panel is Siva in standing posture with four heads, one facing the visitor, one each to the sides and one behind (naturally invisible) but with one neck and only two hands. He is fully dressed, the folds of his white apparel being visible and has the usual jewellery at the wrists, ankles, ears and neck. He is standing erect, as if to attention, with one weapon in either hand, and the expression on his face is one of motionless joy that he had done his duty. To his proper right, at his feet, stands Pārvati, his beloved wife, slightly slanting towards the groups of Dēvas, who are thick in numbers to her (proper) right, jostling one against the other, vying with one another, as it were, to do homage to Mahēsvara for the great boon he had conferred on them by undertaking this formidable fight. These Dēvas show by the attitudes they assume their eagerness to get a glimpse of the mighty Lord Mahēsvara. Next to her to the left is Skanda riding his peacock. He was Siva's chief ally in this warfare, and he is carrying in his right hand his well-known spear, which, it is said, never missed its mark, and, as often as it was thrown, returned to him again having killed enemies by thousands. Up at the top is the white Nandi, the vehicle of Siva and next to it is Indra the sovereign of the Dēvas, riding the elephant—the Airāvata, his vehicle, which, with its raised tusk brought up almost to the top of the crown of Siva, adores him.

The whole of this lintel piece is one long slab, standing on two pillars and supported on either side by a bigger pillar, each of which is sculptured in detail. The upper corners of this piece bear beautiful but simple floral scroll work harmonizing with the delicate imagery of the rest of the figure sculpture on it from end to end. In this combined representation of the Tripurā legend—of the combination of different scenes in one relief—the old principle of composition referred to by Grünwedel is adhered to, according to which “the complete representation of the different phases of an event are related, as it were, by the repetition of the same figures. Yet, owing to regularly arranged decorative elements, the different groups remain separated.” As Grünwedel adds, the influence of ancient art was also strong enough to preserve the prominence of the principle scene or of the chief figure, to which the others had to be subordinated. In this particular piece, the artist has completely succeeded in achieving this subordination of others to the principal actor—Siva. With this may be compared many Gāndhāra reliefs (figured by Grünwedel) containing a representation of Buddha or principal figure enthroned in the centre, and on the left stand servants or worshippers; and smaller compositions, often only rows of figures, are found under and above the central group.

The sculptural work on the pillars, the two at the extreme ends and the two others supporting the lintel piece itself, is equally fine. In keeping with the idea underlying a doorway, on each of the two pillars at the extreme ends is carved the figure of a Yakshini. Each of these stands on the pedestal of the pillar, in dress and ornaments like the women of the period but with largely developed breasts and clad in a rich piece of embroidered cloth from the waist to about a little below the knee-pans,

Pillar
Sculpture.

which is held together at the waist by the customary hip chain or the girdle. The legs are heavily ornamented, as also the upper and lower arms, and the ears have heavy pendants. There are the usual necklaces and the hair of the head is done differently in each case. Each Yakshini holds a flower in her right hand, the flower in the hand of the Yakshini to the right being clearly visible while that in the hand of the Yakshini to the left has been lost, probably by mutilation. The Yakshini to the left is, as usual, standing (leaning to one side) under the shade of a tree in full blossom, the flowers being many and fully formed; she to the right is under a conventional floral wreath, a lotus with its petals intact being shown just above her head, to the left. The Yakshini to the left has on either side at her feet a female attendant, one slightly shorter than the other, each in a beauty pose of her own. The Yakshini to the right has, on the other hand, only one male attendant, apparently a Yaksha with a big club in his right hand—which is appropriate seeing that he keeps guard. The Buddha in stating how a *vihāra* should be ornamented with paintings or sculptures, said: "On the outside door you must have figured a Yaksha holding a club in his hand." The features of this Yaksha are somewhat harsher but as in the case of the dwarf-like figures appearing on the pillar capital in the west gateway of Sanchi, the type represented by him is the "antique pigmy type" to which Grünwedel makes such a suggestive reference. The representation of these Yakshinis is entirely in accordance with the ideas of the early Indian style, (see Grünwedel, p. 40) and the talent displayed by the sculptor is simply superb. There is, it must be specially remarked, no suggestion of the erotic in the whole composition, which is so significant a feature of the reliefs of Bhūtēsvar at Mathura.

In the panel next to the Yakshini on either side, are three pairs of Nāga and Nāginis, one above the other,

each pair being of the inter-twining type, the upper half human and the lower half (hip downwards) serpent, the convolution of the two serpents for each pair being entirely different. A peculiarity about these six Nāga and Nāgini pairs is both the Nāga and Nāgini in each pair have their heads crowned with *seven* hoods. This is unusual, for, as Grünwedel remarks, while males are many-hooded, the females are single-hooded. The artist has cunningly utilised these half-human, half-animal figures for his own decorative purposes, for which the serpentine convolutions admirably lend themselves. According to Hindu ideas, the serpent can transform itself into many different shapes and this is well brought out by the artist dexterously depicting the different forms he gives it in these two panels. Each pair of Nāga and Nāgini is in a different beauty pose; they are dressed as human beings up to the hips—with shining ear pendants; heavy bangles on the upper arms, necklaces and girdles at the waist, etc.; the middle pair, in the left panel, have in their hands in woman-like fashion a delicate chain tied up to the wrists from end to end; while the middle pair on the right panel come so close to each other as to seem that they were rubbing against each other. The sculptor in adopting these half-human and half-serpent forms has not only succeeded in completely varying his design for the panels to avoid the dull monotony of setting human forms with others of the same kind, but has also kept to the traditional ideas underlying the sculpture relating to doorways. Siva—as Tripurāntēsvara—stands above, and here below are represented his vassals—the Nāgas and Nāginis. As the lord of these beings, Siva is called Nāgaraja, Nāgabhūšana, Bhujangēsvara, Nāganātha, Virūpāksha, etc., etc. Virūpāksha is, in Buddhist mythology, also represented as the king of Nāgas, and he is probably the Buddhist counterpart of Siva. In Buddhist legends, Nāgas appear as devout disciples of Buddha

and in Buddhism, they are given an admittedly important, and artistically admirable, rôle (Grünwedel, 44). In the course of ages, the idea of servitude was apparently transferred from the Buddha to Siva, if it did not already belong to the latter.

The two pillars, one on either side of the Nāga and Nāgini panels, are the ones on which the lintel piece actually stands, though it receives its adjacent and subjacent support from the two other extreme pillars, to right and left, and the panels which are not intended to serve as pillars but fill only the intervening space. The capitals of these two supporting pillars differ from the capitals of the extreme pillars; likewise, there is a difference in their ornamentation as well. Those at the extreme end have, as we have seen, the Yakshini figures; these two supporting the lintel piece, set up as they are immediately beneath the magnificently delicately worked out lintel, are, in keeping with the nature of the workmanship displayed on the latter, themselves objects of plain but even more delicate sculpture. On the left pillar, we have immediately below the capital a line of floral work; next, a beautiful vase with a beautiful flower shrub in it; next below, two successive lines of carving; next below, another line of carving with animal figures, all standing; next below, a further line of carving, floral in design; next below, two dancing figures, in beauty poses, so appropriate to a Siva shrine; below it, finally, are two tall standing figures, male and female, fully dressed and bejewelled, one with a protruding boar's face and a peaked headgear and the other with a perfectly human head. On the right pillar, immediately below the capital, is a line of simple carving; next below it, is a beautiful vase, corresponding to the vase on the other pillar but of an entirely different pattern, with a flower shrub in it; next below it, a line of carving; then a line of scroll work; then again a line of plain carving; then

a line of floral work ; next below, we have a line of decorative floral work ; and finally, we have a pair of standing figures, male and female, corresponding to the two on the other pillar to the left, fully dressed and jewelled, both in beauty postures, each showing a forefinger to the lintel piece. One edge—close to the doorway—of each pillar has a line of floral work, from top to bottom, each of a different design.

Siva as represented here may be compared with his representations at Elephanta (7th century A.D.) and in Java (9th century A.D.). In the latter, Siva partakes really of the character of Brahma, who has also four heads. As represented here, he has four heads, on a single neck, with a tiara on each ; he has two hands and the usual beard, common in Java Brāhmanic figures ; the lotus, the *Kamandalu* (water jug) and the royal swan, his emblems, are near about him ; and he has in his clasped hands a vessel in the form of a lotus but containing the elixir of life. The idea underlying the picture is that of a Brāhman ascetic, though we miss the rosary and the sacrificial ladle to complete the picture. The Elephanta sculpture is a true Siva representation, identified by one writer as *Sadāsiva Mūrti*, the formless incomprehensible Brāhman. Siva here has four heads and a single neck ; the numbers of hands he possessed cannot be stated as the figure is broken ; he has the usual garlands and necklaces, the girdle and the Brāhmanic sacred thread. The expression on the face is lovely—young in appearance. The impression left by the sculpture on the entire doorway is one of superb workmanship both as to the idea underlying it and the manner in which it has been evolved. Not only is the doorway an imposing one, taken by itself, but the effect of the sculptor's art on it has been to add to its natural magnificence. The conception of Siva's greatness and his successful warfare against the three demon brothers

is portrayed in the upper part of the doorway with a deft hand, worthy of the highest praise. The sculptor has interpreted the story of the conflict, told at length in the *Mahābhārata*, not only with insight and understanding but also spiritedly and with a sense of becoming grace. The lower part of the doorway is wrought out with considerable artistic skill, the large figures of the Yakshinis on either side, each standing under flowering trees with their accessory attendants at their feet, the three Nāga and Nāgani pairs so appropriate to a temple of Siva, who as Nāgarāja rules over the Nāgas, on the panels next following with half-human, half-serpent bodies and crowned with seven hoods each, the convolutions of the serpent adding to the decorative effect produced, with the pillars adjoining them with delicate, chased work, of floral design and figure sculpture mixed, with edges of delicately carved work,—all together enhancing the effect produced on the eye by the exquisite figure sculpture on the lintel piece, at the top. The variety of design employed adds to the decorative effects produced by the artist as a whole in this master-piece. He has artfully used the decorative elements in the goldsmith's art—seen in the jewellery of the figures represented—for his own purposes and contrived to make them yield to his own purposes. They are throughout subordinated to the primary conception of the artist—to give a generic picture of the victorious Siva—and are never allowed to obtrude on the onlooker. The subdued part that jewellery plays in this sculptural piece is evidence enough of the adept hand that wrought it.

In striking contrast with the workmanship of the pillars and the entablature, are the bases of the pillars which are wholly plain—both plinth and torus.

The Stone
Screens.

The stone screens are interesting for the wonderful skill shown by the artist in depicting a variety of dancing

poses, apparently common at the time. Their appropriateness in a temple dedicated to Siva, the Lord of Cosmic Dance, cannot be questioned. Their special merit is in the fineness of their figure sculpture. On each screen, there are two panels, each panel being headed by the *Simha Lalāta* (or Lion-head of the Kadambas), while at the bottom are floral devices worked up in exquisite decorative fashion, each floral device being different from the rest. Under each *Simha Lalāta* there are four figures, one beneath the other, each in a beauty pose of its own. Accordingly, on the four panels, there are 32 different poses (or kinds of dances) represented on the two screens. Some peculiarities may be noted. On each panel, there is only one or, at best, two women dancers, the rest being men. On each panel again, at least one or two dancers are shown as playing on a little drum, hanging at the laps, while one or two others are depicted as playing on a pipe. These screens are perfect gems of figure sculpture and ought to be reckoned the only ones of their kind in the State. Whether for the variety of the style employed in depicting the lions, the decorative floral devices adopted, the dancing poses depicted, or the floral holds drawn surrounding the figures individually and connecting them collectively, these screens are hard to beat even in artistic Mysore.

On the basement of one of the temples to the south of the Tripurāntēśvara temple, which is a later addition, are to be seen in some places a frieze which, among other figures, contains sculptures illustrating some of the stories of the *Panchatantra*, such as the "The Swans and the Tortoise," "The Rams and the Jackal," "The Monkey and the Alligator," and so on. There is also a noteworthy sculpture representing *Kōlāttam* by dancing girls.

Panchatantra
Stories in
Sculpture.

Temples at
Kuppattur :
Circa 1070
A.D.

At Kuppattur, identified with the ancient Kuntala-nagar, where there are a number of ruined temples, is a shrine dedicated to Narasimha. The Narasimha image in it is noteworthy of its peculiar make-up. It is seated without a crown and with only two hands, the right hand resting on the raised knee and the left hand on the thigh. The face is also more like that of a natural than of the conventional lion. The deity is called Chintāmani Narasimha. The Kaitabēśvara—really Kōtisvara, according to inscriptions—temple at this place, with its pride and glory, is one of those which marks the transition from Chālukyan to Hoysala style. As it has neither the Hoysala crest nor the *Simha Lalāta*, it must be reckoned pre-Hoysala. Its beautiful sculpture—on the outer *jagati* or parapet running round the front *mantapa* and on the ceiling—makes it one of the most typical of its kind.

Somēśvara
Temple,
Bandalike :
12th century.

Bandalike must have been a splendid city in its time, being the royal city (or capital) of the Nāgarakhanda Seventy. It is now entirely deserted and overgrown with teak trees. Of the ruined temples there, the *Sōmēśvara* had one elaborately carved screen on each side of the doorway, extending from the ground to the roof, representing on one side the *Rāmāyana* story and on the other the *Bhārata* story. (*E.C.* VII. i. Trans. 136). The former has been much damaged by fire. The figure sculpture is not only fine but also strikingly wonderful. The very delicate nature of the figure work is not the least part of its excellence. There is life and movement in the figures. The close imitation of wood work it displays—even the smallest minutiae of detail is not forgotten—is also worthy of note. It is a masterpiece of its kind and with the other doorways (of Tripurāntaka and Sītahonda) makes up a trio of gems not to be discarded by the student of art in Mysore. (See Plate in *E.C.* VII. Shimoga. i. Trans. 136). The doorway is embellished by six successive bands of scroll

work, on either side, next to which is a pillar, on each side, each different in detail but alike in design. The lintel has a beautiful little Gajalakshmi, the elephants standing fully erect.

The *Trimūrti* temple must have been a handsome structure. It has a fine *simha lalāta*, with the regents of the cardinal points, in front of a dome which has tumbled down. In the centre of this carving is an empty niche formerly occupied by some image. This is a piece of sculptural work which must be classed under the finest existing in the State. The lion's head is carved out in a spirited manner, with prominent eye-brows, large protruding tongue, three teeth visible on either side of the mouth, which holds tight a *yālī*, at either end, in whose mouths, is the standing figure of a soldier with a shield in one hand and a dagger in the other. Below the head proper, on either side, is a delicately worked out floral decoration, spreading from the bottom downwards to the *yālī*'s visible feet, which rest on the outspread decoration on either side. The regents of the cardinal points, each a pair, and the animals they ride are brought out with great skill, while at the bottom, is a long panel containing a party of musicians, in different poses, (some sitting on the backs of a few who are shown sitting down), playing on a variety of musical instruments. Except for one female, the whole group is made up of males. The poses of some of these is extremely diverting.

Trimūrti
Temple:
Circa 1200
A.D.

The vacant niche in the *simha lalāta* must have contained the figure of *Trimūrti* in it—the *Trimūrti* after which the temple is named. As the sculpture of the temple is of about the 12th century, the *Trimūrti* image must have been of the Brāhmanic type—Brahma, Vishnu, and Mahēsvara in one. If the sculptured figure had been forthcoming, a comparison of the same with the *Trimūrti* image at Elephanta would have been possible. Its disappearance

is the more to be regretted because "the mystery of the Trinity is not often appreciated in Hindu temple sculpture" (E. B. Havell, *A Handbook of Indian Art*, 117-118). The suggestion may be hazarded that in view of the dance represented at the foot of the *simha lalāta*, the figure of the *Trimūrti* at this temple should have been of the Mahēsvaramūrti type. (*Ibid* 188-189).

Panchalinga
Temple,
Belagāmi:
12th century
A.D.

The Panchalinga temple, which is still standing, is towards the north of the village, near the Jiddi tank. The sculpture in it must have been very fine, especially the Uma-Mahēsvara group, described below. The two Dwārapālakas in the Bangalore Museum were, it is said, transferred from here. The majestic figure of Mahēsvara with Uma (Pārvati) on his left lap is seated on a raised *simhāsana* and round about runs the *prabhāvali*, resting on two pillars and decorated with the *trisūla* from point to point. Hanging on the right side of the *prabhāvali* is a *damaruka*, one of Siva's favourite musical instruments. Mahēsvara wears a beautiful tiara, on which are to be seen the three diminutive crowned figures of Brāhma, Vishnu and Mahēsvara, all three in one, indicating Mahēsvara's supremacy among them. The pose is one of "royal ease," one foot down and the other drawn up to make a seat for Uma, his consort, over whose back Mahēsvara's left arm passes. Mahēsvara is represented with one head and two hands; similarly, Uma. Beneath both, at their feet in a line are Vināyaka, their son, Nandi, their vehicle, on whose back Mahēsvara rests his right leg, the Karnikāra flower, their favourite flower, on which Uma rests her left foot, then the *mūshaka*, the vehicle of their son Vināyaka, and finally, their adopted son Skanda on his peacock. Between the Bull and the Karnikāra flower, is a quaint, bony, figure half sitting and half standing, close to a Trisūla, with the right hand raised up pointing to Siva with the forefinger and holding

something like an offering in the palm of his left hand—this is probably Bhringi, who is always represented a bony figure. It may, however, be Kubēra, the King of the Yakshas and friend of Mahēsvara. If the latter identification is correct, Kubēra is here represented in a form more comical than even in Huvishka's Monastery (Havell, 190). A few more notable points may be mentioned in regard to this beautiful sculpture. While both Mahēsvara and Uma have their appropriate ornaments, and Uma passes her right hand over the back of Mahēsvara, Mahēsvara has one kind of ear ornament (Kundala) for the right ear (a male's ornament it is) and another (a female's) for the left. In his right hand, held up in the *abhaya mudra* pose, is a string of *Rudrāksha*, sacred to him, hung by the big finger, above which is a cobra as well. Of cobras, Mahēsvara is the Lord in his Uragabhūshana or Nāgarāja form. Following a mystical interpretation, the cobra has been explained as the natural symbol of the Lord of Death and of the theory of reincarnation, one of the great maxims of Brāhmanic philosophy; its deadly poison suggested, it is said, the one idea, and its habit of shedding its skin and reappearing with an apparently new body, the other. The two-fold nature of the divinity, Spirit and Matter, another philosophical doctrine, is held to be suggested by the difference in the ear ornaments—on the right side a man's and on the left a woman's. (Havell, 181). This brings us to the particularly fine *pose* given by the sculptor to this great masterpiece of his. Siva has many shapes and names, but these are capable of being classified under two definitions or forms, which are thus described in the *Mahābhārata* (XIII):—

This god has two shapes,

So teach the Brāhmanas versed in the Vēdas

A terrible and a mild

And these shapes are again diversified.

M. Gr. VOL. II

13

That shape which is stern and frightful
 That is fire, lightning, and the sun,
 But that which is mild and soft
 That is dharma, water, and the moon.

Furthermore the one half of Him is said to be
 Fire and the other half is the moon
 Likewise it is said that the one form,
 That which is mild practises chastity.

Still further his most frightful apparition is the one
 Which draws in the world: and on account of
 His sovereign might and power
 He is called Mahēsvara (the great Lord).

Because he is severe, because he is flaming,
 Because he eats flesh, blood and
 Therefore is called Rudra.

And because he is very great amongst gods
 And because his domain is great
 And because he is omnipotent,
 Therefore he is called Mahādēva (the great god).

And because he has dark shape,
 He is called Dhūrjati,

And because he always, in all his works
 Shows kindness to all mankind,
 Wishing them happiness
 Just therefore he is called Siva.

—(FAUSBOLL).

To this duality must doubtless be added Siva's being described as being half man and half woman. It is this duality that is represented here—Siva in his homely, kindly and lovable form—by the sculptor. He has caught the benign form of Siva and has depicted him in masterly fashion. This superb piece of work merits high praise. It is altogether one of the best family pictures of Siva we have—he, his consort and his vehicle; his sons and their vehicles; and his friend Kubēra, and all together partaking of the radiant smile of Siva, who himself rejoices over the happiness of all beings.

North-west of the village of Belagāmi, is a small island called *Sita-honda*, which contained a temple of Jālasayana and a number of Vishnu shrines. The images are said to have been removed to Shimoga. The doorway at this place is another remarkable piece of sculpture. It is plain throughout, with seven bands of scroll work on either side, the second band from the inner side being replete with tiny figure sculpture, one above the other, each in a different beauty pose. At the top of the doorway is the figure of Gaja Lakshmi—the elephants being fully caparisoned and in all but erect posture. Lakshmi holds in her right hand a lotus flower, which represents the elixir of life. The lower portion of these bands, the first three and the fifth from the inner side, on either side, have the usual standing Yaksha and Yakshini figures, each standing in a different posture. (*E.C.* VII. Shimoga i, Trans. 82. Plate).

Jālasayana
Temple,
Belagāmi.

There is also at Belagāmi a Nilakanta Shrine, the *linga* in which is of green stone. This is a rare sculptural representation of the *linga*, the colour of the stone suiting its name.

Nilakanta
Shrine at
Belagāmi.

The Anantasayana temple, Belagāmi, has a fine reclining figure of Ranganātha in it.

Ananta-
sayana
Temple at
Belagāmi.

In the Pakshi Ranganātha temple at Kumsi, Shimoga District, is a small figure of Vishnu seated on a bird with outstretched wings, like the figure in Ravivarma's well known picture, but without the consorts at the sides.

Ranganātha
Temple,
Kumsi :
Circa 1200
A.D.

A typical *virakal* of the 12th century may be noticed. This is near the Trimūrti Temple at Bandalike. It shows an advance over others of its kind of the earlier periods. It is in four panels—one below the other. The slab is a finely prepared one, its borders being ornamented with chased work ; so also the dividing lines between the

A typical
Virakal of
the 12th
century.

panels—but with a different pattern. The workmanship is fine, and in keeping with the high level attained in architecture and sculpture during the 12th century. There is life and vivacity in the figures; the scenes represented are both suggestive and clear to a degree; the naivete and expression in the faces is unmistakable. The inscription relating to it thus describes the incident that led to the sacrifice of his life by this hero:—During the lifetime of Lachchala Dēvi, the senior queen of Sōvidēvarasa, Mahāmandalēsvara, Bōka had made the promise, “I will die with the Dēvi.” On her death, the hero Bōka, laid down his life. How to describe the greatness of the pride and heroism with which he went to the other world? On his master calling him, saying, “you are the brave man who with resolution have spoken of taking off your head” (on the death of the Dēvi)? On hearing this, Bōka, with no light courage gave his head while the world applauded saying “He did so at the very instant.” The word spoken with full resolve is not to be broken (adds the composer of the inscription). He was taken to Heaven while the Dēvas played divine music in the Heavenly regions.

The *virakal* thus sculpturally renders the incident:—

Lowest Panel.—The queen, with a coiffure on, is seated on a raised couch, attended on either side by a soldier, with a raised dagger. Before her, is Bōka, in the pose of a suppliant, with hands joined together, apparently asking for permission to give up his life, when she herself is no more. Behind him are four others, in a similar but less ready pose, apparently brought in only to bear testimony to Bōka's promise. The spirit of readiness which Bōka displays is well brought out. The queen has in her hand what seems to be a cloth, which she is about to throw out to Bōka in recognition of his firm resolve to die with her. The sense of satisfaction in the queen's face is depicted with great skill by the artist. The umbrellas shown at the top of this panel indicate that this is a scene that took place in the royal chamber, where apparently Bōka was a personal attendant on the queen.

Second Panel from bottom.—This depicts Bōka's sacrifice of himself. The left part of it is apparently a scene that occurred immediately after the death of the queen. Bōka is the central figure in it, with a friend on either side, and probably another friend (or son, for he is young and piteously moaning at the impending sacrifice of his father). Bōka holds in his right hand, the royal lady's gift—the cloth she gave him. Over the cloth are two royal umbrellas to show that the royal cloth is being honoured by Bōka keeping his word of promise. On the right side of the panel, the supreme sacrifice of Bōka is depicted. Bōka is sitting in an attitude of prayer—both hands brought together towards the breast—and on either side is a man with a fully raised up dagger. The fell blow has fallen—indicated by a man, higher up, who says, as it were, "Stop, it is over" by raising up both his hands.

Third Panel from bottom.—The transportation of Bōka, the hero, by Sura Kanniyas—Indra's maids—to the world of the gods, in a *vimāna*. The hero is seated in a devotional attitude—as when he offered himself—in the centre of a celestial car, which is much like a shrine, with a turret at the top, and on either side are celestial nymphs from Indra's Heaven transporting the car. They are all kneeling down and rise up apparently with the lifting of the car by the ropes tied to it which they are holding at either end in their hands. Higher up, above them, on either side, are shown other celestial nymphs playing on divine musical instruments, apparently, welcoming him into the Hero's Heaven—this is apparently the playing of the *sura dundubhi nāda* to which the inscription refers.

Fourth (topmost) Panel.—The Heavenly abode, which the hero has reached. He is standing in a prayerful attitude before a *Linga*, the emblem of Siva, installed in a lovely little shrine. To his left is apparently the queen, seated on a raised seat with her hands folded at her breasts, served on either side by an attendant each with a raised sword in her hand as if keeping guard. On the other side is the seated hero himself, attended by a little nymph (Sura Kanya), apparently as he is about to enter the Heavenly world of Siva. The emblems of the sun and moon (the eternal witnesses) are to be seen on either side of this panel, to show that they are everlasting witnesses to this heroic deed of Bōka.

(vii) Hoysalas:
11th to 14th
century.

The sculpture of the Hoysala period is, as already remarked, famous for its elaborate and delicate workmanship. The early kings of this line were of the Jain persuasion and they founded many *chaityas* and *bastis* which are referred to in their inscriptions (see below). With the conversion of Bitti Dēva, better known as Vishnu Vardhana, they so largely patronised the Brāhmanic faith that their dominion was dotted over, within a period of about two hundred and fifty years (from 1111 A.D. to 1343 A.D.), with numerous temples dedicated to Siva and Vishnu. The architectural and sculptural beauty of these temples, which, barring some doubtful ones, number nearly eighty, has attracted wide attention. These eighty temples fall into the reigns of eight kings and may be taken as typical of the style called Hoysala, because of their association with the ancient Hoysala kings and country. A sculptural survey of Hoysala temples is still a desideratum and until that is carried out, an adequate appreciation of the genius of the architects who were responsible for them or of the religious zeal which prompted kings, generals, merchants and others to create the opportunities necessary for displaying their talents will not be easily possible. Mr. Havell has twitted at the over-elaboration and "wild profusion of the later decadent architecture of Halebīd." Mr. Havell, it is to be feared, has missed the main point of the Hoysala style. The Chālukyan style was weak in figure sculpture, in which the Hoysala style was strong. Nobody who can, for instance, appreciate the *madanakai* or bracket figures of the Belur temple would agree that the Hoysala architecture was "decadent." If sculpture is the reflexion of every day human life, the sculpture of the Hoysala period should be held to be strictly so. The religious fervour of the period was responsible for the erection of these many temples and the architects of the period portrayed the

feelings and passions of the time in a manner at once natural and faithful.

The reign of the Hoysala king, Vishnu Vardhana, was marked by great architectural activity. Among the temples built in his reign are those existing at Doddagaddavalli, Belur, Talkad, Grama, Marale and Halebid. They range in date from 1113 A.D. to 1141 A.D.. It was during his period, that the Chālukyan style developed into what it subsequently became, the Hoysala style. Among the earliest specimens in this style is the Lakshmidēvi temple at Doddagaddavalli, Hassan District. It is a perfect architectural gem and has been described at length in a special monograph issued in the *Mysore Archaeological Series*. It was caused to be built in 1113 A.D. by a merchant and his wife during the time of Vishnu Vardhana. Though it is to be admired more for its architectural than for its sculptural merits, still from the sculptural point of view, it is not unworthy of attention. The seven artistically executed ceilings, adorning the sixteen-pillared porch attached to the west gate of this temple deserve praise. The central ceiling shows fine bead work with a circular panel in the middle, sculptured with a figure of Tāṇḍavēśvara, while the others have floral ornaments in the middle with circular panels carved with the figures of the *Ashta-dikpālakas* (regents of the eight directions) around. The elegantly carved doorway of the east *Mahādvāra* shows workmanship of a high order. The figure sculpture is throughout exceptionally good. The standing figure of Lakshmidēvi, the presiding goddess, is a fine one, about 3½ feet high, with an attendant on either side. The goddess has four hands, the upper right holding a conch, the upper left a discus, the lower right a rosary with the *abhaya* pose, and the lower left a mace. The common *nāvaranga* has nine good ceilings of a square shape with projecting

Vishnu
Vardhana's
Reign :
Lakshmidēvi
Temple,
Doddagaddavalli,
1113 A.D.

circular panels, the central one having what looks like Tāṇḍavēśvara and the others the *Ashta-dīkpālakas*. The terrific eight-armed figure of Kāli, and the *Vētālas* (goblins) in the *sukhanāsi* (vestibule) of the Kāli shrine are specimens of high class work carried out by Hoysala architects.

Kēśava
Temple,
Belur, 1117
A.D.

The Kēśava temple at Belur, Hassan District, has been described to be one of the most exquisite specimens of Hoysala architecture. It stands unrivalled for its sculpture as well. It was caused to be built by Vishnu Vardhana in 1117 A.D. to commemorate his conquests. A complete description of this temple, with numerous plates and full notes on its architectural and sculptural peculiarities, will be found by the interested reader in a monograph devoted to it in the *Mysore Archaeological Series*. Space can be found here only for the more interesting of the sculptures connected with it. The figure sculpture on the eastern gateway is characteristically Vaishnava with the figures of Hanumān and Garudā, Narasimha killing Hiranyakasipa and Varāha killing Hiranyāksha. The figure of Garudā is exquisitely done and except for the outspread wings is perfectly human in form. One of the glories of this temple is the raised parapet with successive horizontal friezes of elephants; cornice with bead work surmounted by *simha lalātas* (or lions' heads) at intervals; scroll work with figures in every convolution; another cornice with bead work; small figures, mostly female, in projecting ornamental niches with intervening figures of Yakshas seated inward; delicately carved figures, mostly female, between pilasters; eaves with bead work with a thick creeper running along the edge of the upper slope adorned with miniature turrets, lions and beautifully carved tiny figures; and a rail containing figures in panels between double columns surmounted by an ornamental band. The rail to the

right of the east entrance illustrates briefly the story of the *Mahābhārata* up to the Salya-Parva; Bhīma is represented as worshipping Ganapati, and Duryōdhana as falling unwillingly at the feet of Krishna, his throne tumbling down by Krishna pressing his foot against the earth. Further on, the frieze on the creeper depicts scenes from the *Rāmāyana*. The same frieze exhibits here and there exquisitely carved tiny seated figures playing on musical instruments. Above the rail come pierced stone windows or perforated screens surmounted by the eaves. They are twenty in number and form a charming feature of this beautiful temple. Ten of them are sculptured with Purānic scenes and the rest decorated with geometrical designs. These screens date from the time of Ballāla II (1173-1220), the grandson of Vishnu Vardhana. One of these screens represents the *durbār* of King Vishnu Vardhana and another the *durbār* of Narasimha I, a third one represents the story of Bali, the demon king, making a gift to Vāmana, the dwarf incarnation of Vishnu, and a fourth is devoted to the story of Prahllāda from the *Srīmad-Bhāgavata*. The pillars at the sides of every screen have on their capitals, figures standing out, supporting the eaves. These bracket-figures, which are mostly female, are wonderful works of art. They are locally known as *madanakai* figures. Two of them represent Durga and three are huntresses, one bearing a bow and the others shooting birds with arrows. Most of the other figures are either dancing or playing on musical instruments or dressing or decorating themselves. Several of them are represented as wearing breeches. Once there were forty of them in the temple and it is fortunate that only two of them are now found missing. Most of these *madanakai* illustrations must be presumed to have been drawn more or less from life. The majority of these figures are to be seen in miniature in the sixth frieze of the railed parapet.

Around the temple, on its walls, we have eight large images, of gods and goddesses, which extort admiration. Near the image of Ranganātha included in this group is the well-known chain of destruction—a double-headed eagle (*gandabhērunda*) attacking a *sarabhā*, which attacks a lion, which in its turn attacks an elephant, the latter seizing a snake which is in the act of swallowing a rat—with the figure of a sage wondering at the sight. This is apparently an echo of the *Sabdādatha-jātaka*. Attached to the outer walls of the *garbha-griha* (inner sanctuary) in the three directions are three elegantly executed ear-like niches in two storeys, enshrining figures of Vishnu. The four pavilions in front of the entrances, each with a frieze of elephants at the base, and three others opposite the ear-like niches, each with three friezes—elephants, lions and horsemen at the base—also deserve to be noted as artistic productions of great merit.

Inside this temple, the sculptural work is even finer. The figure of Kēsava—or Vijaya Nārāyana as it is called in the inscriptions—is a very handsome one. The *prabhāvali* has the ten *avatārs* of Vishnu sculptured on it. The *sukhanāsi* (vestibule) doorway, flanked by *divārapālakas* (door-keepers) is elegantly executed. Its pediment, with a figure of Lakshminārayana in the centre, shows excellent filigree work. The beam in front of the *sukhanāsi* doorway has, sculptured on it, the twenty-four *mūrtis* or forms of Vishnu. The pillars of the *navaranga* (central hall) are artistically executed. They are in three different sizes, and, with the exception of the central four, all differ from one another in design. The arrangement of the pillars enhances the beauty of the structure. Two other pillars here deserve special notice. The well-known Narasimha pillar, which apparently used formerly to revolve, is marvellously carved with minute figures all round from the base to the capital. One of the figures, a tiny bull, is known as *Kadalebasava*,

because it is of the size of a seed of the Bengal gram (*Kadale*). A small space on the south face of the pillar is said to have been left blank by the artist who prepared the pillar as a challenge to any artist who can appropriately fill it up. The other pillar, standing to the right of the *sukhanāsi* door, shows marvellous filigree work. It is carved with a female figure in front and has eight vertical bands with fine scroll work, the convolutions of which show delicately executed figures representing the Hindu triad of gods, the ten incarnations of Vishnu, the *ashta dikpālakas* (the regents of the eight directions) and so forth. There are also lions represented with the faces of other animals (cf. a relief from the inner side of the second architrave of the east gate at Sānchi, in which oxen with human faces are shown. See Grünwedel, 50-51). This has been described as the most beautiful pillar in this temple. The four central pillars support a large domed ceiling about 10 feet in diameter and 6 feet deep, which is a grand piece of artistic workmanship, remarkable for richness of ornamentation and elaboration of details. The lotus depending from the top has Bramha, Vishnu and Siva on it and the bottom frieze illustrates scenes from the *Rāmāyana*. There are four exquisitely carved female *maṇḍanakai* figures standing on the capitals of the four central pillars. The one on the south-east pillar has a parrot seated on the hand. The bracelet on the hand of this figure can be moved up and down. The head ornament of the image on the south-west pillar can be moved. The figure on the north-east pillar is shown as dressing the hair and the one on the north-west pillar as dancing. The ceilings on the verandas also show good workmanship. The west veranda at the south entrance has a frieze depicting scenes from the *Rāmāyana*.

The temple of Kappe-Chennigarāya, within the enclosure of the Kēśava temple, is equally noteworthy for

Kappe
Chennigarāya
Temple.

its fine sculpture. The *sukhanāsi* doorway and the ceilings are elegantly done. The *madanakai* figures on the capitals of the four pillars of the *navaranga* are splendid specimens of the sculptor's art. The image Chennigarāya was, according to an inscription on it, set up by Sāntala Dēvi, the senior queen of King Vishnu Vardhana. Opposite to this temple, near the Elephant Gate, stands a stone slab with a male and a female figure, standing side by side, in *anjali* posture, under an ornamental canopy. This couple has been identified by Mr. Narasimbachar as King Vishnu Vardhana and his chief queen Sāntale who set up the gods in the temples of Kēsava and Chennigarāya.

Vīra
Nārāyaṇa
Temple.

The Vīra Nārāyaṇa temple to the west of the Kēsava temple has numerous finely sculptured figures of the leading Brāhmanic gods. The sculptures on the north wall representing Bhīma's fight with Bhāgadatta and his elephant are spirited to a degree. This temple belongs to the same period as the Kēsava. The temple of the goddess Āṇḍal, north-west of the Kēsava temple, has sculptured images on its outer walls, the canopies over which show elegant workmanship. The basement and the top have the usual frieze of elephants, scroll work and Pūrāṇic scenes. The temple of the Ālvārs, in the enclosure, is specially noteworthy for the frieze representing scenes from the *Rāmāyaṇa* which it contains. The *sukhanāsi* doorway of the Sankarēśvara temple, to the west of Belur, is excellently executed. It has perforated screens at the sides and a well-carved pediment with Tāṇḍavēśvara in the centre flanked by *makaras*. The *garbha-griha* and *sukhanāsi* have flat ceilings with lotuses.

Describing the sculptural beauty of the Belur temples, Fergusson, in his *Architecture in Mysore and Dhariwar*, bestows very high praise on them. "There are," he

says, "many buildings in India which are unsurpassed for delicacy of detail by any in the world, but the temples of Belur and Halebid surpass even these for freedom of handling and richness of fancy." Writing of Belur temple, he says, "The character of the design of the base under the windows is perhaps as perfect an example of the decorative skill of a Hindu architect as any to be found in India. The main lines are everywhere carried through without interruption, while the variety and elegance of the pattern is only such as could issue from the fertile brain, or be executed by the patient hands, of a Hindu artist. It (the temple) combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world." Referring to the sculpture of the Āṇḍal shrine, he says:—

"These sculptures are as perfect as any to be found in this neighbourhood. Not only are the figures themselves elegant and freer from exaggeration than is generally found even in this district but the canopies over them are characterised by singular elegance of detail and beauty of design."

In another work of his, *History of Indian and Eastern Architecture*, he writes thus of the perforated screens of the Belur temple:—

"It is not, however, either to its dimensions, or the disposition of its plan, that this temple owes its pre-eminence among others of its class, but to the marvelous elaboration and beauty of its details. The following wood cut (of the perforated screens) will convey some idea of the richness and variety of pattern displayed in the windows of the porch. The pierced slabs themselves, however, are hardly so remarkable as the richly carved base on which they rest and the deep cornice which overshadows and protects them. The amount of labour, indeed, which each facet of this porch displays is such as, I believe, never was bestowed on any surface of equal extent in any building in the world; and though the design is not of the highest order of art, it is elegant and appropriate, and never offends against taste."

Halebid
Temple,
Circa 1141
A.D.

The other temple which shares with the Belur temple the fame of being the finest examples of Hoysala art is the Halebid temple. The exact date of its erection is not known, but it has been set down, with good reason, to about 1141 A.D. Probably it was begun in the reign of Vishnu Vardhana and continued in that of his son Narasimha I (Belur, 239). It is a double temple, dedicated to Hoysalēśvara and Panchikēśvara. (Belur, 99 to 111).

Writing of the architectural and sculptural peculiarities of the Hoysalēśvara temple at Halebid, Fergusson says:—

“The great temple at Halebid, if it had been completed, is one of the buildings on which the advocate of Hindu architecture would desire to take his stand The general arrangements of the temple are that it is a double temple. If it were cut into halves each part would be complete, with a pillared porch of the same type as that at Belur, an emblem of Siva. Besides this, each half has in front of it a detached pillared porch as a shrine for the bull Nandi. Such double temples are by no means uncommon in India, but the two sanctuaries usually face each other and have the porch between them There is no doubt but that it was intended to raise two pyramidal spires over the sanctuaries, four smaller ones in front of these, and two more, one over each of the two central pavilions. Thus completed, the temple, if carried out with the richness of detail exhibited in Kēdārēśvara (see below), would have made up a whole which it would be difficult to rival anywhere.

“The material out of which this temple is erected is an indurated potstone of volcanic origin, found in the neighbourhood. This stone is said to be soft when first quarried, and easily cut in that state, though hardening on exposure to the atmosphere. Even this, however, will not diminish our admiration of the amount of labour bestowed on the temple; for, from the number of parts still unfinished, it is evident that like most others of its class it was built in block and carved long after the stone had become hard. As we now see it, the stone is of a pleasing creamy colour and so close-grained as to take a polish like marble. The pillars of the

great Nandi pavilion, which look as if they had been turned in the lathe, are so polished as to exhibit what the natives call a mirror-like reflection—in other words to reflect light from each other. The enduring qualities of the stone seem to be unrivalled, for though neglected and exposed to all the vicissitudes of a tropical climate for more than six centuries, the minutest details are so clear and sharp as on the day they were finished.

"The building stands on a terrace, ranging from five to six feet in height, and paved with large slabs. On this stands a frieze of elephants, following all the sinuosities of the plan and extending to some 710 feet in length, and containing not less than 2,000 elephants, most of them with riders and trappings, sculptured as only an oriental can represent the wisest of brutes. Above these is a frieze of *sārdūlas* or conventional tigers, the emblems of the Hoysalas who built the temple. Then comes a scroll of infinite beauty and variety of design; over this a frieze of horsemen and another scroll, over which is a bas-relief of scenes from the *Rāmāyana*, representing the conquest of Ceylon and all the varied incidents of that epic. This, like the other, is about 700 feet long. (The frieze of the Parthenon is less than 550 feet). Then come celestial beasts and celestial birds, and all along the east front a frieze of groups from human life, and then a cornice, with a rail, divided into panels, each containing two figures. Over this are windows of pierced slabs, like those of Belur, though not so rich or varied. In the centre, in place of the windows, is first a scroll and then a frieze of gods and heavenly *apsarasas*, dancing girls and other objects of Hindu mythology. This frieze, which is about five feet six inches in height, is continued all round the western front of the building, and extends to some 400 feet in length. Siva, with his consort Pārvati seated on his knee, is repeated at least fourteen times; Vishnu in his nine *avataaras* even oftener. Brahma occurs three or four times, and every great god of the Hindu pantheon finds his place. Some of these are carved with a minute elaboration of detail which can only be reproduced by photography, and may probably be considered as one of the most marvelous exhibitions of human labour to be found even in the patient East.

"It must not, however, be considered that it is only for patient industry that this building is remarkable. The mode

in which the eastern face is broken up by the larger masses, so as to give height and play of light and shade, is a better way of accomplishing what the Gothic architects attempted by their transepts and projections. This, however, is surpassed by the western front, where the variety of outline, and the arrangement and subordination of the various facets in which it is disposed, must be considered as a masterpiece of design in its class. If the frieze of gods were spread along a plain surface, it would lose more than half its effect, while the vertical angles, without interfering with the continuity of the frieze, give height and strength to the whole composition. The disposition of the horizontal lines is equally effective. Here again the artistic combination of horizontal with vertical lines, and the play of outline and of light and shade, far surpass anything in Gothic art. The effects are just what mediæval architects were often aiming at, but which they never attained so perfectly as was done at Halebid.

"If it were possible to illustrate the Halebid temple to such an extent as to render its peculiarities familiar, there would be few things more interesting or more instructive than to institute a comparison between it and the Parthenon at Athens. Not that the two buildings are at all alike one another; on the contrary, they form the two opposite poles—the Alpha and the Omega of architectural design; but they are the best examples of their class, and between these two extremes lies the whole range of the art. The Parthenon is the best example we know of pure, refined, intellectual power applied to the production of architectural design. Every part and every effect is calculated with mathematical exactness and executed with a mechanical precision that was never equalled. All the curves are hyperbolas, parabolas, or other developments of the highest mathematical forms,—every optical defect is foreseen and provided for, and every part has a relation to every other part in so recondite a proportion that we feel inclined to call it fanciful, because we can hardly rise to its appreciation. The sculpture is exquisitely designed to aid the perfection of the masonry—severe and godlike, but with no condescension to the lower feelings of humanity. The Halebid temple is the opposite of all this. It is regular, but with a studied variety of outline in plan, and even greater variety in detail. All the pillars of the Parthenon are identical,

while no two facets of the Indian temple are the same; every convolution of every scroll is different. No two canopies in the whole building are alike, and every part exhibits a joyous exuberance of fancy scorning every mechanical restraint. All that is wild in human faith or warm in human feeling is found portrayed on these walls; but of pure intellect there is little—less than there is of human feeling in the Parthenon.

“The great value of the study of these Indian examples is that it widens so immensely our basis for architectural criticism. It is only by becoming familiar with forms so utterly dissimilar from those we have hitherto been conversant with, that we perceive how narrow is the purview that is content with one form or one passing fashion. By rising to this wider range we shall perceive that architecture is as many-sided as human nature itself and learn how few feelings and how few aspirations of the human heart and brain there are that cannot be expressed by its means. On the other hand, it is only by taking this wide survey that we appreciate how worthless any product of architectural art becomes which does not honestly represent the thoughts and feelings of those who built it, or the height of their loftiest aspirations.”

The reign of Narasimha I was equally conspicuous by its output of beautiful temples. Among those that might be set down to his period are those that are to be seen at Chōlasandra, Honnavara, Nidugal-durga, Heggere, Arekonda, Dharnapura, Hullekere, Tenginaghatta, Suttur, Nagamangala, Kikkeri and Koramangala. He also continued the erection of the great Hoysalēsvara temple at his capital. Of these the temples of Buchēsvara at Koramangala (Hassan District) are worthy of special note for their sculptural features. The image of Ranganātha reposing on the serpent at Hire-Kadlur is wonderfully carved.

Narasimha I
1141 to
1173 A.D.

The huge Ganapati carved out of a boulder, the two big Nandis, its well carved doorway, the Tirtha Pillar, dating from the time of Hoysala king Narasimha I (middle

Sivaganga,
Circa 1150
A.D.

of 12th century), and the lotus disc in front of the Gante-Kamba at the Santēsvara temple are specially noteworthy. The marble figure of Sarasvati with four hands in the Sārada temple is exquisitely done. The sculptured stone tower over the Gangādhārēsvaraswāmi temple at this place is in the Hoysala style. The figure of Ganapati, about 1½ feet high, kept in a niche, in the temple, is a beautiful work of art. The representation of Siva's marriage with Pārvati (Siva as Kalyāna-Sundara) on the inner walls of the Mukhā-mantapa is well conceived and finely executed.

Ānekonda
Temple, 1160
A.D.

The Isvara temple at Ānekonda, north-east of Davan-gere, possesses ceilings and pillars, which are finely carved and of special design. It may be set down to 1160 A.D.

Gōvindēsvara
Temple, 1160
A.D.

The Gōvindēsvara temple, Hassan District, was built by Gōvinda Rāja, a Minister of Narasimha I. *E.C. V*, Hassan 72 describes it as charming with its strongly built plinth and as supported by beautiful round pillars. The *Navaranga* doorway is beautifully carved with scroll work. The porch built in 1180 (Hassan 74) has a fine ceiling with Chāmundēsvari in the centre and the *ashta dikpālakas* all round.

Hullekere
Temple, 1163
A.D.

On the outer wall of the Kēsava temple at Hullekere are to be seen the 24 forms of Vishnu alternating with well executed tunnels and pilasters. In front of the tower of this temple, we have the usual Sala and the tiger, Sala's figure being well carved and richly ornamented. In a niche on the east face of the tower is a richly carved figure of Kēsava. The image of Chennakēsava is well carved. Ceiling panels show good work. The ornamental doorway of this temple is in Somēnahalli, not far away from Hullekere.

The Somēśvara temple at Suttur, Nanjangud Taluk, is a three-celled Hoysala structure, built in 1169 A.D. by Nakimayya, General of Narasimha I. It is rather a rare example of Hoysala temple built of granite with a carved tower built of pot stone. The work is, as usual, elegant. The image of Harihara in the south cell is a good one.

Somēśvara
Temple,
Suttur, 1169
A.D.

The Nākēśvara temple, Hassan district, was built by Nakimaiya in 1170 A.D. The ceiling of the porch of this temple is a grand piece of workmanship.

Nākēśvara
Temple, 1170
A.D.

The Brāhmēśvara temple at Kikkeri in the Krishnarajpet Taluk is deserving of notice. It was erected (see Krishnarajpet 53) in 1171 A.D. It is not only ornate in style, but has also some distinctive features. At the entrance is an elegant open gallery on each side, with a porch supported on fluted columns. The sides of the temple are convex, viewed from the outside, and bulge out so as to widen the interior dimensions beyond the base. Another feature, and one which adds considerably to the effect, is the deep indentation of the horizontal courses in the basement, and the knife edge to which the cornices have been brought.

Brahmēśvara
Temple,
Kikkeri,
1171 A.D.

The Būchēśvara temple at Koramangala, Hassan District, is an excellent specimen of the Chālukyan style, both in design and execution. The tower is very artistically executed and the sculpture in front of it representing Sala in the act of stabbing the tiger is an excellent piece of workmanship, both as regards expression and ornamentation. The same may be said of the image inside the temple, especially the Śārada and Ganapati, which are wonderful works of art, and which have fortunately escaped mutilation owing to the darkness of the interior of the temple. The sculptures in this temple are in some respects unsurpassed, both

Būchēśvara
Temple,
Koramangala,
1173 A.D.

floral and figure. Among those that must be mentioned are the marvellous workmanship displayed in the carving of the figures decorating the *navaranga*; the scroll work at the entrances; the *dwārapālakas* and chouri-bearers; the friezes of scroll work on the outer walls of the *mukhamantapa*; the beautiful turrets above the rail; and above it the magnificent array of varied figure sculpture, totalling 811 figures most minutely carved. Practically the whole Hindu Pantheon is represented in it. The Sūrya temple opposite to the front hall is specially remarkable for its splendid sculpture. Its front porch has a ceiling of nine lotuses. The figure of Sūrya is specially worthy of note because of its elaborate carving. Around this shrine on the outer walls are representations of different deities, among which are two compositions deserving of special mention; Gajēndramōksha and a chain of destruction similar to the one described under the Belur temple. The chain, in the present case, is thus made up:—a double-headed eagle or *gandabhērunda* attacking a *sarabha*, which attacks a lion, which in its turn attacks an elephant, the latter seizing with its trunk a huge serpent which is in the act of swallowing an antelope—with the figure of a sage wondering at the sight. (*M.A.R.* for 1920, Plate III). According to *E.C.* V. Hassan, 71, this temple was consecrated by Būchi Rāja on the day of the Hoysala King Ballāla's coronation in 1173, the first year of his reign.

Ballāla II,
1173 to
1220 A.D.

The period of temple construction was even greater during the time of Ballāla II. At least twenty-three temples may, so far as at present known, be set down to it. Temples originally in wood continued to be rebuilt in stone, (*e.g.*, Gangēsvara temple at Madhugangur, *E.C.* VII, Shimoga 5, dated in 1218 A.D.). The Amritēsvara temple at Amritapura (1196 A.D.) was erected in this reign. The construction of the Trimūrti

temple at Bandalike (*Circa* 1200) falls in this reign (see *ante* under *Kālachūryas*). Its sculptural peculiarities have already been referred to. The building of the Kēdārēśvara (1219 A.D.) and Virabhadra at Halebid (*Circa* 1220 A.D.) and the Isvara temples at Arsikere and Nanditavare (*Circa* 1220 A.D.) fall into this reign. The other temples of this period are to be seen at Sravana Belgola, Hebbalalu, Mavattanahalli, Chatchat-tanhalli, Hirimagalur, Angadi and Heragu.

Of these, the most ornamental is probably the Amritēśvara temple at Amritapura, near Tarikere, now almost completely in ruins (Plan in Rice's *E.C.* VI. Kadur, Introduction p.30). It was erected, as Tarikere 45 informs us, in 1196 A.D. by Amita, a minister and general under Ballala II. Probably this name is a corruption for Amrita. There was a *pura*, named after him *Amritapura*. (*E.C.* VI, Tarikere 43, dated 1210 A.D.). His name in full is given in the body of Tarikere 45, dated in 1196 A.D., as "Amritēśvara Dandanāyaka." It is in the best Hoysala style, though the elaborate ornamentation of the outer walls and some features of the elevation are of peculiar design. Despite these peculiarities, it may, in some respects, be taken as one of the leading specimens of the Hoysala style. Some features of its sculptural detail may be noted. On its north side, the ornamentation is splendid. Miniature *figures*, scroll work and columns of a most graceful type are its main features. The largest *gōpura* on the side is super-imposed by a tiny figure of a garuda, with human legs but with an eagle's face, with outspread wings, apparently about to start on a flight. Above him, higher up, is the sitting figure of Siva in the *padmāsana* posture (which is rare) with one head and six hands. Above him, is the *simhalalāta*; higher up again, a figure of Siva in the *padmāsana* style and above him again, the

Amritēśvara
Temple,
Amritapura,
1196 A.D.

simhalalāta. The figure sculpture is extremely limited and is proportionate in size to the delicate nature of the sculptural work exhibited throughout. On the *jagati* or railed parapet are to be seen sculptures illustrating the *Bhāgavata*, tenth Skanda, dealing with the boy Krishna. To the right of the north entrance, the story of the *Mahābhārata* is sculptured, while the *Rāmāyana* is found completely delineated on the south side of the hall. To the south of the main temple and at right angles to the shrine is a separate temple of Sarasvatī. The extensive grounds were enclosed by a stone wall, surmounted with rounded parapets, but a distinctive feature was that each circle of the parapet was elaborately sculptured on the outer face with figures or scenes in relief. Few, if any, of these remain intact. Tarikere 45 calls the temple a "splendid temple." The *prākāra* should have once presented the appearance of a veritable art gallery. Part of the north side of the temple is figured in *E.C.* VI, Kadur District as frontispiece.

Kēdārēśvara
Temple, 1219
A.D.

The Kēdārēśvara temple, Hassan District, was built by Ballāla II and his junior wife Abhinava Kētala-Dēvi at the close of his reign, about 1219. Mr. Rice suggests, with some reason, that the idea of this temple was suggested by the celebrated Dakshina Kēdārēśvara temple at Belagāmi, and an inscription at Bandalike, close by, implies that this queen belonged to that part of the country. The temple was endowed in 1220 by Narasimha II and his mother Padamala-Dēvi, immediately after the death of his father (Belur, 115). A banyan tree which had rooted itself in the *Vimāna* about seventy-five years ago was culpably allowed to grow unchecked till too late. The sculptured images on the outer wall were thrust out by the tree and portions of the building were dismantled, with some intention, not fulfilled, of erecting it elsewhere. Many of the images

were placed in the Bangalore Museum, and later many more in the Hoysalēśvara grounds. Plans were prepared for conserving what remained of the structure. The only name of a sculptor found in connection with it is Rēvōja. Fergusson considered this temple to be "one of the most exquisite specimens of Hoysala architecture in existence, and one of the most typical..... If it were possible to illustrate this little temple in anything like completeness, there is probably nothing in India which would convey a better idea of what its architects were capable of accomplishing..... By a curious coincidence it was contemporaneous with the English cathedrals of Lincoln, Salisbury and Wells, or the great French churches at Amiens, Rheims and Chartres, of course without any communication. But it is worthy of remark that the great architectural age in India should have been the 13th century, which witnessed such a wonderful development of a kindred style (meaning the Gothic) in Europe."

The temples of Chennakēsava (a triple one) and Rāmēśvara, at Arakere, which apparently belong to this reign, show good workmanship. The Rāmēśvara temple has an excellently carved image of Vishnu leaning against the wall opposite the entrance and the *linga* is in a cell facing the east. There is also in the temple, leaning against the east wall, an image of Sūrya (the sun-god) which is exquisitely carved and richly ornamented. The villagers call it, of course wrongly, Virabhadra. The tower of this temple is built of granite in receding squares ending in a *Kalasa*, resembling in some respects towers of Pallava architecture, but without any sculpture whatever. The Rāmēśvara temple at Bendekere, which is exactly like the Rāmēśvara temple at Arakere, probably belongs to the same period. In the Gōpāla Krishna temple at this place, there is sculptured on an inscribed

Temples at
Arakere and
Bendekere.
Circa 1200
A.D.

slab the figure of Narasimha in the act of tearing out the entrails of the demon-king Hiranayakasipu, and a figure of Vishnu below it. The inscription itself is very artistically executed.

Mavuttana-
halli Temple,
Circa 1200
A.D.

The triple temple of Mahalingēsvara at Māvuttana-halli which was built about 1200 A.D. shows artistic work of a unique kind. Every one of the ceiling panels is beautifully executed. Delicate work of a superior kind captivates the eye here. Several of the panels are in the form of lotuses with their petals arranged in beautiful colours, which have not faded, though nearly 700 years must have elapsed since the temple was built. The panels over the three cells are exquisitely designed and executed. They look like mosaic work wrought in various colours. (*M.A.R.* for 1910-11, Para 14).

Chat Chatta-
nahalli
Temple, Circa
1200 A.D.

The triple temple of Chattēsvara at Chat-Chattanahalli, near Halebīd, is for its neatness and symmetry, hard to beat. It has a porch in front with a good ceiling panel surmounted by a tower. All the three cells have also towers over them with a projection in front. There are, again, four corner towers and one in the centre of the roof, the whole producing a very pleasing effect. The temple faces the west. In the cell opposite the entrance, is a figure of beautifully carved Vishnu; an equally well carved Sūrya. (Sun) is enshrined in the south cell; and a *linga* in the north. All the cells have a *sukhanāsi* (or vestibule) which is a rare feature in temples of this style. The *sukhanāsi* of the *Linga* shrine has a doorway with screens on both the sides while the others are left open. The eleven panels in the *Navaranga* are elegantly executed, the central one resembling that of the porch in front of the Isvara temple at Arsikere. This appears to be the only temple of this style in the State with the figure of Sūrya installed as one of the principal deities.

The Hoysala crest (Sala and the Tiger) in the Virabhadra temple at Halebid is a highly realistic piece of work. The well developed fierce beast with its twisted tail, raging and fuming with anger and making a bid for its life is seen resisting with all its might Sala's dagger thrust into its mouth. Sala's thrust has done its deed before the beast knows it; not only is the mouth pierced through but also a part of the nose is partially severed from the upper lip and the animal instinctively tries to parry the blow struck or hit back its assailant by springing at one bound on him by using both its foreclaws, which, unfortunately for the beast, ineffectually strike against Sala's shield in his left hand, apparently inflicting no damage on him. Sala is shown in a calm, cool and deliberate spirit, sitting down crouching on his knees and doing his work with all the composure of a practised tiger-hunter bent on his prey. The courage of the man is writ large on his face, and his muscular strength is by no means unequal to that of the animal, which, wounded to the quick, has turned on him snarling with anger, but finds it is all too late. A peculiarity about the representation of the tiger may be noted. Though lithe and well built, he is not—the sculptor makes us feel—a perfect specimen of a tiger. The qualities he lacks, however, would seem to be apparent only to those well versed in the subject of perfection in tigers.

Virabhadra
Temple,
Halebid, Circa
1220 A.D.

The artist has, in this composition, followed the earliest version of the story as related in Belur No. 171 (*E.C.* VII. Hassan) dated in 1160 A.D. He has caught the moment of sudden and unexpected attack on the part of Sala, before the beast itself could spring on him or the *Muni*, at whose instance Sala acted, and depicted it with consummate artistic skill. According to the story as given in the inscription referred to, Sala was hunting along the slopes of the Sahya mountains, and was astonished to see a hare

in design and execution. There is also in front of the tower the sculpture representing Sala in the act of stabbing the tiger as at Koramangala, though the workmanship is not equally striking. The ceiling panels in the *navaranga* show good work, the central one being the best of the series. (*M.A.R.* 1909-10, Para 24).

The last of these in Krishnarājpet Taluk consists of five large shrines in a row, forming a building 96 feet by 42 feet outside measurement, with a grand nave clear from end to end. A fine inscription in Sanskrit (Krishnarājpet 63) shows that its construction should have been begun in 1237 A.D., though it might have taken some years to finish. The entrance is at the second and third temples, with a porch in front, containing a Nandi.

Panchalingēśvara Temple, Gōvindahalli, Circa 1237 A.D.

The Lakshminarasimha temple at Nuggihalli is a fine specimen of Hoysala architecture, resembling the Chennakēsava temple at Hārnahalli though the tower, which is of a different design, is similar to that of the Būchēsvara temple at Koramangala. The frieze of animals, etc., on the outer walls are complete like those of the Hoysalēsvara temple and not left unfinished like those of the Sōmēsvara temple at Hārnahalli. It is interesting to note that unlike in other temples the images on the outer walls have in most cases their names engraved below, often with the name of the sculptors who executed them. The figures on the south wall were made by Baichōga and Nandi and those on the north wall by Malitamma. Altogether there are 52 such short descriptive inscriptions around this temple and their period is about 1249 A.D., the year in which the three gods of the temple were set up. It belongs to the class of temples known as *Trikūtāchala*, or triple temple, (*M.A.R.* 1998-09, Para 20).

Lakshminarasimha Temple, Nuggihalli, 1249 A.D.

pursuing a tiger. While coming along saying this is heroic soil, a holy Rishi, fearing that the tiger was coming to kill him, called out *adam poy Sala* (hit it, Sala), on which that valiant one, before it could step a span (*gēn*) forward, slew it with his dagger (*gēn*). This last detail has been most successfully brought out by the sculptor in this well known crest. The original of this crest measures 5 feet by 3 feet and is artistically a masterpiece.

Īsvara
Temple,
Arsikere,
Circa 1220
A.D.

The sculpture on the porch at the Īsvara temple at Arsikere, is famous. There are no figures but the delicacy of the work at the base will ever remain unsurpassed. The peculiarities (of design and construction) presented by this unique porch have been remarked upon by Fergusson.

Īsvara
Temple,
Nanditavare,
Chitaldrug
District,
Circa 1220
A.D.

The ruined temple of Amritalingamānikēśvara at Nanditavare, north-east of Male Bennur, Chitaldrug District, for which there is a grant by Minister Mānikanna, recorded in Davangere 69, dated in 1220 A.D., is specially noteworthy for its rich carving. The most interesting portion of the sculpture is to be seen in the ceiling of its *Rangamantapa*. The sculptural representations are nine in number, arranged in three rows of three each, dedicated to Siva and the eight *Dikpālakas*. In the central representation—the middle one in the middle row—Siva is shown standing in the dancing attitude, with his left leg on the back of his vehicle, a recumbent bull. He is represented with one head but ten arms, each carrying a weapon of his—*sūla*, *damuruka*, *parasu*, *pāsūpata*, etc. Beside him to the left he is again represented in his *chaturmukha* or four faces (Siva as *Sadāsiva-mūrti*). Round about, thickly studded, one above the other, are the various gods in a joyous, dancing posture, evincing with intense interest the great dance of Siva. In

the eight other representations, the eight *Dikpālakas* are shown each with his appropriate consort, riding his particular vehicle. The figure sculpture is throughout well executed, there being no overlaying of the details in any one panel. A point to be noted in these panels is this: at their edges, both at the top and at the bottom, the lotus flower decoration is cunningly wrought—it being not cut through as in Assyrian art but being turned upwards as in the pillars of the east gateway of the great Stūpa at Sānchi. Both in regard to the delicacy of workmanship and in the handling of the details in each panel, the ceiling panels of this temple are much more exquisitely done than those of the Siva temple at Hale Alur (See *E.C.* XI Chitaldrug District, -Introduction 8).

The reign of Narasimha II saw more temples built, at least seven of them being known. The most important of these, sculpturally and architecturally, is the Hariharēśvara temple at Harihar, an excellent example of the Hoysala triple temple. The others are to be seen at Bellur, Heggere, Haranhalli and Basarhal, the last of which is also a triple temple. For plans of the Hariharēśvara temple, see Rice, *E.C.* XI Chitaldrug District, Introduction 32.

Narasimha II.
1220 A.D. to
1235 A.D.

The Hariharēśvara temple at Harihar was built in 1224 A.D. by Polālva, minister and general of the Hoysala king Narasimha II, as described in Davangere 25 (1224 A.D.). Sōma, the minister and general, who built the beautiful Sōmanāthapura temple on the Cauvery in the Mysore District, under Narasimha III (see below), erected the *gōpura* of five storeys over its eastern gateway in 1268 A.D., as described in Davangere 36. In 1280 A.D., Saluva-Tikkama, the general of the Sēvuna (or Yādava) king Mahādēva, completed a temple

Hariharēśvara
Temple,
Harihar,
1224 A.D.

of Lakshminārāyaṇa within its precincts, in the name of his king and in commemoration of his successful expedition into the Hoysala territories, as described in Davangere 59, (1280 A.D.). Although shorn of many of its ornamental features, the Harihara temple was fortunately not destroyed by the Muhammadan invaders of the 17th century. On the contrary, they seem to have respected it as a work of art, and used the roof as a mosque, making a small Saracenic doorway into the dome over the image of the god. In Davangere 25 will be found an account of the decorative embellishment of the original building (1224 A.D.). In this inscription, it is described as "a marvellous temple," "shining with a hundred gold *kalasas*," "like a hill adorned with golden *kalasas*," "the temple of Harihara, rivalling Mēru, touching the sky with golden *kalasas*," etc. Here is a longer description:—

"Brightly adorned with statues as if the women, the points of the compass, were standing there, with groups of lofty pinnacles like mountain-chains, with shining disks of the sun and moon, and with golden *kalasas*, did this son of a righteous Dharma-rāja Pōlālvadandādhipa, have the temple of Harihara made. Is it a hill or the tower, is it the sun or a *kalasa*, is it the horizon or a wall, is it the famous women at the points of the compass or groups of beautiful statues,—one cannot look long at it,—thus causing the people to exclaim, did Pōlālvadandādhipa wonderfully make the temple of Harihara. This is like the sun abode of lotuses, like gifts to the worthy in lofty fame, like lakes in water-lilies of virtue, like the regent elephants in being hung with bells—causing one thus to say, did he make the temple of Harihara,—the Yadu king's dandanātha, Pōlālvadandādhipa. With smiling faces, with water-lilies, with smooth columns with jewelled cornices, with groups of tracery, with bells, and with varied captivating statuettes. the pillars of the *raṅga-sthala* were on all sides an ornament to the temple of Harihara." (E.C. XI, Chitaldrug District, Davangere 25).

The doorway of this temple is an imposing one, the sculpture being plain but striking for its ornamentation—closely following the wood-carving style. The ornamental relief attains in this doorway, as if by chance, organic completeness. The figure sculpture is extremely limited; they can be counted off one's fingers and they are, except for the couple of Dvārapālaka Yakshas under blossoming trees on either side, at foot, extremely tiny in character. A word about the *Sri* (or Lakshmi) represented on the door lintel seems well deserved. She is a microscopically small figure. The lotus flower on which she is barely visible, is very delicately indicated; the lotus flowers in her hands are hardly more visible; and as for the two elephants, one on either side, they can only be just represented by their partially visible heads and raised trunks. The extraordinary skill shown in the portrayal of this goddess here is generally indicative of the high watermark the Hoysala artist reached at about this time. The more elaborate representations of this goddess at the Mīnākshi temple at Madura, at Sānchi and at Udayagiri, where she is shown in a fully developed form, no doubt possess considerable merit, but the delicate touches with which alone she is indicated here deserve high praise. They are the sign of the high development, sculptural art reached in Hoysala times in Mysore. Higher up, above the figure of *Sri*, is a row of seven miniature *gōpurās* with cupolas of *āmalaka* type on their tops. Between the second and third of these *gōpurās*, is a tiny figure of an *Yaksha* under a blossoming tree, indicated by a branch full of flowers; a similar *Yaksha* is shown under another blossoming tree between the fifth and sixth *gōpurās*. Between the third and fourth and between the fourth and fifth *gōpurās*, are *simha lalatās* (Lion's heads), the emblem of the Hoysalas. These lion heads are shown, like the rest of the figure sculpture, in the

Its Doorway.

suggestive fashion characteristic of the workmanship displayed in this great doorway. The delicate touches of the artist or artists who were responsible for them speak volumes of the technical skill they possessed and show what they could, if they chose or the occasion required it, demonstrate without difficulty. Altogether, this doorway is one of the most exquisite of its kind and typical of the highest Hoysala workmanship of the period.

Its Lamp
Pillar.

The Lamp Pillar of the Harihara temple is a singular monument of its kind. It tapers beautifully—broad at the base and narrow at the top. There are nine sets of double lamp-holders, one on either side, one above the other. The arrangement of these pairs of lamps is strikingly effective, because they alternatively project forward or recede backward. When lighted throughout, the illusion created by the semi-golden and russet lights of gingly oil, waving in the open air, is rendered even more effective. A further point about this pillar deserves to be noted. It is not round in form, as usual, but square and entirely bereft of all figure sculpture.

Its Ranga-
mantapa
Ceilings.

The Rangamantapa ceiling of this temple is decorated with nine representations—in three rows of three each—of the lotus flower, which are wonderfully true to nature. Each is a full blown flower and its use for decorative purposes is of very ancient days—it appears in the great Stūpa at Sānchi.

Galagēsvara
Temple,
Heggare,
1232 A.D.

The Galagēsvara temple at Heggare, Chitaldrug District, is a most ornate Hoysala temple. The *sukhanāsi* has a beautifully carved doorway with beautiful perforated screens at the sides, the lintel having a well carved Gajalakshmi in the middle and lions pouncing upon elephants at the end. The pediment has rows of minutely carved figures illustrating scenes from the *Rāmāyana*,

while every square of the screens has tiny figures representing the ten incarnations of Vishnu, the regents of the eight directions, etc. The *sukhanāsi* ceiling shows excellent workmanship. It is about 2 feet deep and has in the middle panel Tāndavēśvara flanked by Ganapati and Subramanya, in the upper, Pārvati flanked by Sarasvati and Lakshmi and in the lower, Nandi flanked by Brahma and Vishnu. All the figures are represented as dancing. In the interstices in the eight directions, eight snake-hoods are shown. The *Garbhagriha* ceiling has a lotus bud.

In the Kallēśvara temple at Heggare built in the Hoysala style, the *navaranga* which has only one ceiling, about 2 feet deep, in the centre, is a lotus bud with three concentric rows of painted petals. The *Garbhagriha* and *Sukhanāsi* have similar ceilings. It is worthy of note that the paint is not gone though the temple dates back to at least to 1232 A. D. (Chikkanayakanhalli 27), if not to an earlier period.

Kallēśvara
Temple,
Heggare, 1233
A.D.

At least over a dozen temples were added, so far as at present ascertained, to the list during the reign of Sōmēśvara. Of these, three are of the triple type, one of the quintuple type (the only one of its kind so far) and the rest are of the single. Two of the triple type temples are to be seen at Nuggihalli, the other triple one at Hosaholalu and the quintuple one is the Panchalingēśvara temple at Govindanahalli. Sōmēśvara fought against Krishna-Kandhara, the Dēvagiri Yādava King. The latter claims in his Dharwar inscriptions (*Kan. Dy. of the Bombay Presidency*, 73) to have subdued the turbulent Hoysalas and set up *pillars of victory* near the Cauvery. But our information of the period is scanty and nothing so far is known about the boasted pillars of victory.

Sōmēśvara,
1233 A.D. to
1254 A.D.

Kēsava and
Sōmēsvara
Temples,
Hāranhalli,
1234 A.D.

At Hāranhalli, about 5 miles from Arsikere, there are two temples, the Chennakēsava and Sōmēsvara, which are also good specimens of Hoysala architecture. They were built in the 13th century. In both the temples there are rows of elephants, etc., on the outer walls as in the Hoysalēsvara temple at Halebīd, which they resemble in the interior also, though they are much smaller. The towers are in a good state of preservation. The Sōmēsvara temple is in an unfinished condition as regards its exterior, probably owing to some political trouble at the time, portions of the rows of animals, etc., on the outer wall and nearly half the tower being left uncarved. The Sōmēsvara temple, despite its unfinished state, is a charming little one.

Mallikārjuna
Temple,
Basarālu, 1235
A.D.

At Basarālu, in Mandya Taluk, is the temple of Mallikārjuna which is a fine specimen of Hoysala architecture founded by Addāyada Harihara, Minister of Narasimha II. Though now called Nāgēsvara, it was dedicated to Mallikārjuna or Mallēsvara. It is a large and striking building, with rich sculpture. It was erected, according to the fine inscription in it, in 1235 A.D. (*E.C. I, Mysore i. Mandya 121*). In front of the temple is a high pillar bearing on the top statuettes of a man and a woman. Between them is a considerable space, as if some figure that was there had been removed. The group probably represented members of the founder's family. Harihara is specially credited with the defeat of the Sēvuna army, from whom, mounted on his one thorough-bred horse, he captured whole lines of cavalry. At the two entrances of the temple, north and south, there are two elephants and two small tower-like structures in front, with several screens on either side on the walls. On the outer walls are the usual horizontal rows of elephants, horsemen, etc., in succession. Then comes the tower resembling that of the Būchēsvara temple at Koramangala

Sadāsiva
Temple,
Nuggihalli
1249 A.D.

The Sadāsiva temple at Nuggihalli is a fine Hoysala temple which has attached to it on the south a big hall with a shrine of the goddess, a hall on a lower level, and a lofty *mahādvāra* or outer gate, the three latter in the Dravidian style. (*M.A.R.* 1917, Para 26).

Īsvara
Temple,
Nandigudi,
Circa 1250
A.D.

To about this period must be set down the erection of the Īsvara temple at Nandigudi, on the right bank of the Tungabhadra, to the north-west of Male Bennur. This temple is well known for its ornamental features. Its doorway is chiefly remarkable for its figure sculpture; which is somewhat novel. On the lintel is the figure of a single-headed but six handed Siva in the royal ease posture. On either side are a couple of dancing figures. Next, on either side, is shown a figure, each riding a *yāli* (or the conventional lion). Then comes to the proper left, the figure of a tiger with its back turned to the back of the *yāli*; on the proper left is a tiger with the head of a man. The sides of the doorway have the usual delicate ornamentation of scroll work, next a pillar on either side and then a single file of dancing figures, displaying musical instruments in some cases, arranged one above the other. The pillars have *dwārapālas* on them but the peculiarity of these *dwārapālas* (Yakshas) is that they have endowed to them four hands each, which is unique. Similarly, the figures of the larger *Yakshas* on either side of the doorway proper, are shown under leafy canopies—representing the blossoming trees of Buddhist sculpture—carrying maces and the *damuruka* intertwined with serpents in their *four hands*. This adorning of four hands seems a development of later times. The whole of the doorway is full of figure sculpture unlike the usual Hoysala doorway which limits figure sculpture to the barest requirements. The Nandi at this temple, from which both the place and the temple derive their name, is a fine recumbent one, decorated in the conventional

manner, white in colour, with a thick neck, honey-brown eyes, a huge body, a prominent hump, and a black tail. The figure is a striking one.

The Chennakēśava temple at Aralaguppe, Tiptur Taluk, is a Hoysala temple admirable as much for its architectural as for its sculptural work. The images in it are beautifully carved, the artist being one Honoja.

Chennakēśava Temple,
Aralaguppe,
Circa 1250
A.D.

The three-celled Lakshminarasimha temple at Javagal is a typical Hoysala temple of this reign. It is replete with sculptural work, though it is covered in some parts with *chunam* plaster. On the outer walls are to be seen the usual rows of sculpture: elephants, horsemen, scroll work, Purāṇic scenes, *yālis* (conventional lions), large images with canopies, cornice, turrets and eaves. Above the eaves all round, there are, at intervals, turrets with *kalasas*. The *jagati* in front has the same four rows as on the walls and above them are to be seen a row of turrets and a row of columns with figures between as in the temple at Somanathpur. Malitamma, the sculptor of the Somnathpur and Nuggihalli temples, had a great deal to do with the ornamentation of this temple as well as is evidenced by the labels found on its walls.

Lakshminarasimha Temple,
Javagal,
Circa 1250
A.D.

The three curious Garuda pillars at Agrahāra Bāchehalli, which celebrates the conquests of Sōmāsvara ending in his proclaiming himself *sārvabhauma* or Universal Emperor, though dated in 1257 A.D., really belongs to Sōmēsvara's reign. Krishnarājpet 9 and 10 (E.C. IV, Mysore ii) which record the event, make it clear that its celebration actually occurred in Sōmēsvara's reign—though the recording of it on stone seems to have been in 1257 A.D., three years after the death of Sōmēsvara. Krishnarājpet 9 says:—"Kannaya Nayaka, with his wives Ummatte, Javanavve and Kallavve, and with ten

Garuda Pillars at
Agrahāra
Bāchehalli,
Circa 1254
A.D.

maid servants and twenty-one man servants, six times embraced Garuda on (or from) the head of an elephant and fulfilled his engagement with Sōmēsvara-Dēva " as his forbears had done with Sōmēsvara's forefathers. This was, we are told, to celebrate the victory Sōmēsvara had won for the Hoysala dynasty. This ceremony of "kissing the Garuda" is sculpturally represented in the three pillars referred to, which stand to the south of the Huni-sēsvara temple at Bāchehalli. These pillars are tall with flat capitals, each bearing the figure of an elephant, about 3 feet long, with a figure of Garuda as *the māhut*, and three or four people riding on each.

Narasimha
III, 1254 to
1291 A.D.

The reign of Narasimha III saw further additions. Some eight of these are at present known, of which five are of the triple shape, one of the latter, the one at Settikere, Tumkur District, built in 1261 A.D. by Gōpāla-dandanāyaka, the king's general, and dedicated to Yōga-Mādhava being of some curious interest. The figure of the god Yōga Mādhava is a seated one; about 5 feet high, with 4 hands, the upper ones bearing a discus and a conch, the lower placed palm over palm exactly like those of a Jain Tirthankara, without the *dhyānamudra* or meditative pose noticed in the Yōga-Nārāyana image. Such a figure as this has not been found elsewhere in the State. In the inscription relating to the temple (Chiknayakanhalli 2) the god is called Yōganātha. The best known, however, of the temples of this reign are the Kēsava temple at Sōmanāthapur (1268 A.D.), and the Lakshmi-Narasimha temple at Hole-Narsipur (Circa 1270 A.D.) Of these, the former is famous as one of the finest examples of the Hoysala style. It really testifies to the final phase of Hoysala art both in architecture and sculpture. Mr. Narasimhachar devotes a monograph to it in the *Mysore Archaeological Series*. The temple was built under the direction of Sōma, the general of Narasimha. The

Kēsava
Temple,
Somnathapur,
1268 A.D.

temple is a three-celled one, the central shrine facing east and the other two facing north and south. It stands on a raised terrace, about 3 feet high, which follows the contour of the structure and is supported at the angles by figures of elephants facing outwards. On the terrace runs a courtyard, about 215 feet by 177 feet, surrounded by an open veranda, which contains 64 cells for 64 deities. In the centre of this courtyard is the triple temple, each shrine surmounted with an elegantly carved turret. As originally designed, there appears to have been on either side of the temple, on the terrace, a pavilion, now in ruins, besides many free standing images—all apparently intended to beautify the exterior part of the temple. The three shrines are connected with the *navaranga*, which, in its turn, is joined to the *mukhamantapa*. The original front view of the temple, situated within an imposing courtyard with its three towers and the many fine figures before them on the terrace should have presented a striking appearance, especially when set against the rising sun. Even in its present condition, shorn of several of its beautifying features, the temple, viewed from the eastern side, presents an appearance too grand for words. The sculptural ornamentation of this temple follows the usual Hoysala plan, but the high water-mark of perfection reached in it has earned praise from the most exacting of western art critics. Fergusson, for instance, considers its sculpture the most perfect of the three temples—Halebid, Belur and Somanathpur. The elegance of outline and marvellous elaboration of detail that characterize the three shrines forming it earned his admiration. Mr. Bullock Workman describes it as “the most complete and symmetrical,” though the smallest of the three most famous temples of Mysore. “If any parts,” he writes, “can be called finer than others, the palm must be given to the three stellate towers. Their height from the plinth is about 32 feet, and not a square inch

of their surface is without decoration . . . These towers absolutely captivate the mind by their profusion of detail and perfection of outline; and there is no suggestion of superfluity in the endless concourse of figures and designs. To construct a building of less than 35 feet in height, load it from bottom to top with carving, and produce the effect not only of beauty and perfect symmetry but also of impressiveness, shows supreme talent on the part of the architects."

A few of the sculptural details only need be referred to here. On both sides of the entrance, around the *mukhamantapa*, the usual *jagati* or railed parapet, on which, from the bottom to the top, are sculptured the customary friezes:—Elephants, horsemen, scroll work, scenes from the epics and the *Purānas*, turretted pilasters with small figures and lions intervening between them, finally a rail divided into panels by double columns, containing figures between neatly ornamented bands. Above these come pierced stone windows or perforated screens. A large portion of the rail illustrates the story of Prahlāda as told in the *Purānas*. From the corners on both sides of the entrance, where the railed parapet ends, begins in the middle of the outer walls, a row of large images with various kinds of ornamental canopies, and continues round the remaining portion of the temple. Below this row of images, come six horizontal friezes. The first four are identical with those on the railed parapet; but in place of the next two on the latter, the walls have a frieze of *makaras* (sea-elephants) surmounted by a frieze of swans. Above the row of large images runs a fine cornice ornamented with bead work, and above this again a row of miniature turrets over single or double pilasters surmounted by ornamental eaves. The number of images on the outer walls is 194, of which 114 are female and each is a work of art. Illustrations of these will be found in Mr. Narāsinhachār's.

monograph above referred to. Of the fourth frieze from the bottom, called the Purānic frieze, the portion running round the south cell represents scenes from the *Rāmāyana*, that around the west cell, scenes from the *Bhāgavata* and that around the north cell, scenes from the *Mahābhārata*. The original Kēsava image in the shrine has disappeared, but some idea of its excellence may be derived from the beautiful figures of Janārdana and Vēnugōpāla that are still to be found in the two other sanctuaries. The *navaranga* has six ceiling panels and the *mukhamantapa* nine. Four pillars support the former and fourteen the latter. Select views of both panels and pillars will be found in Mr. Narasimhachar's monograph. For variety of design or beauty of ornamentation, they stand unrivalled even among the best of the Hoysala specimens in their lines. The ornamentation of this temple was largely in the hands of Mallitamma, the great artist, who was responsible for the beautification of the Lakshminarasimha temple at Nuggihalli.

The reign of Ballāla III proved a troublous one, ending in the overthrow of his kingdom. The misfortunes which overtook him are fully reflected in the practical cessation of building activity during his period. Except for two temples—so far as is now known—erected about the first year of his rule, at Hedatale, there are none others to its credit.

Ballāla III,
1291 to
1342 A.D.

At Mosale, Hassan District, there is a Hoysala temple of great beauty and splendid sculpture. All the ceilings are elaborately carved with intricate geometrical patterns and highly complicated designs. The delicate tracery work on the walls resemble what is to be seen in the Amritēsvara temple. The ceiling of the front porch is flat and richly carved. The square shape has been

Other
Hoysala
Temples,
at Mosale.

converted into an octagon which again is reconverted into a square. The *ashtadikpālakas* are carved on the sides of the octagon and there are figures of musicians on the sides of the square. On the bottom of the central slab, a big full-blown lotus flower, and in the centre of it, the figure of Gajāsūramardhini are carved. The temple has been assigned to the 13th century. (*M.A.R.* for 1924, Plate X).

At Mudgere.

The Yōga Narasimha temple at Mudgere is in the Hoysala style. Though small, it is phenomenally well carved. The *navaranga* is very beautiful, the pillars being massive and finely chiselled. The soffits of beams have all got flowers carved in the centre, and the ceilings are deep and dome-like and are really excellent in workmanship. In no other temple of such small dimensions—for the *navaranga* is only about 14' square—has so far been seen such an exuberance of the sculptor's art exhibited. The ceilings are all full of intricate geometric designs and are crisp in outline as if wrought only yesterday. (*M.A.R.* for 1924, Para 25).

Leading
Examples of
Hoysala
Sculpture.

In concluding this section, a few leading examples of Hoysala sculptural art, with a comparative estimate of their excellence, may be fittingly set down. The estimate in each case is based on a study of like images in other parts of India. It is hoped that this section will enable a more widespread study of the Iconography of Mysore.

Chenna-
Kēśava at
Belur.

The Chenna-Kēśava temple at Belur typifies the Chālukya-Hoysala School, distinguished from the other schools by its extremely florid style of ornamentation and delicate tracery in details.

Uchchista-
Ganapati at
Nanjangud.

The Uchchista Ganapati at Nanjangud is much like the Ganapati image in Nagarēsvaraswami temple at

Kumbakonam. It has four hands carrying the *ankusa*, the *pāsa*, the *dhanus* and the *bāna*. The proboscis of the image is touching the private parts of the goddess, who is sitting on his left lap. The goddess is Vighnēsvari and according to the *Uttara-kāmikāgama* she should be sculptured beautifully. She is, as required, represented nude and wearing ornaments. One of Ganapati's arms is used in embracing the Dēvi about her hip.

The image of Nritta-Ganapati in the Hoysalēsvara temple at Halebīd is a representation of Ganēsa as dancing. According to Āgamic writers, a Ganēsa image of this type should have eight hands in seven of which it should hold the *pāsa*, the *ankusa*, cakes, the *kuthāra* (a kind of axe), the *danta*, the *valaya* (a quoit), and the *anguliya* (a ring); the remaining hand should be freely hanging so as to be helpful to the various movements of the dance. The colour of the body of this Ganēsa has to be golden yellow. To show that it is a dancing figure, it is sculptured with the left leg slightly bent, resting on the *padmāsana*, and the right leg also bent and held up in the air. Though eight hands are required according to the Āgamic writers, in the sculptures generally of this figure only four hands are to be seen, *except* in the Nritta-Ganapati figure (in stone) at the Hoysalēsvara temple, Halebīd. This is a very fine piece of sculpture, perfect in modelling as well as execution and pleasing in effect. The image carries in six of its eight hands the *parasu*, *pāsa* *mōdaka-pātra*, *danta*, *sarpa*, and perhaps also a *padma*. One of the eight hands is held in the pose *danda-hasta*, while the corresponding left hand is in the *vismayā-hasta* pose; and the proboscis carries a lotus with its stalk and a few leaves attached thereunto. Above the head an umbrella has been sculptured; and the head itself is adorned with a very artistically wrought *karanda-makuta*. Below the seat is worked out a mouse

Nritta-
Ganapati,
Hoysalēsvara
Temple,
Halebīd.

as if engaged in the act of eating up a few of the *mōḍakas* (cakes) thrown on the floor. On either side of the mouse we see the figures of a few devotees sitting with offerings in their hands, while on the left and right of the image of Ganapati are some musicians playing upon drums and other instruments—to help the dance.

Varāha at
Chenna-
kēsava
Temple,
Belur.

The characteristic details of ornamentation, the minute and clearly traceable workmanship in the carving, the excellent and beautiful, though conventional, sculpturing of the various figures marks the Varāha image in the Channakēsava temple at Belur as belonging to one of the most attractively artistic schools of a late period. We see Varāha here with twelve hands—usually sculptured Varāhas have only four hands—in the right six of which he carries the *sūla*, thrust into the body of Hiranyāksha, the *ankusa*, the *ghanta*, the *khadga*, the *chakra* and the *bāna* in the order from below. In two of the left hands, a fruit (lemon) and the *khetaka* are seen, and something which is held in the third left hand cannot be properly made out; the fourth left hand gives support to the hanging leg of the Dēvi, while the fifth carries the *sankha* and the sixth is held in the *vismaya* pose. This Varāha is treading upon two *asuras*—notice their round eyes and tusks, and also the sword and shield in their hands,—who are shown as lying crushed under the feet of the deity. In front stands Bhūmidēvi, whose head has been unfortunately broken away, with her hand in the *anjali* pose.

Kēvala (or
Yōga) Nara-
simha at
Halebīd.

The Yōga Narasimha figure is the principal image in the Narasimha temple near Halebīd. In this figure, the two upturned hands carry the *sankha* and the *chakra*, but not the *gada* and the *padma* as required by the *Silparatna*. In respect also of having the *sankha* and the *chakra* sculptured near the two hands made to rest upon the knees,

this image differs from the description given in that authority. The workmanship leaves nothing to be desired. The rigid posture, representing the unshakable firmness of the mind of *Yōgin* and showing a very strict adherence to all the prescribed details is in fact wrought so beautifully that no praise can be too much in appreciation of the skill and ability of the sculptor. In the *prabhāvali* surrounding the image, there are sculptured the ten *avatārs* of Vishnu. The *padmāsana*, upon which Kēvala Narasimha is required to be seated, is here absent; and instead of it we have only a raised pedestal, in front of which the *Garuda-lāñchhana* or the standing Garuda emblem is worked out in the *anjali* posture to indicate that the diety resting on the pedestal is Vishnu. Mark the wings of this Garuda, which are full-fledged. As usual this Garuda is half-bird (upper) and half-human (lower) with human feet. The slightly bent head to the right shows he is ready to start on his flight with Vishnu on his back. This is strikingly illustrative of his strength and of his readiness to shoulder his burden at the word of command.

The Hōysala sculptors, in presenting god Trivikrama, have followed in their work the description of it as given in relation to the *Chaturvimsati-mūrtayah*, or the twenty-four images of Vishnu beginning with that of Kēsava. All the images in this group of twenty-four forming a class are standing figures of Vishnu with four arms. The various images are distinguished from one another by the arrangement of their *sankha*, *chakra*, *gada* and *padma*. Among these images, that which holds the *gada* in the back right hand, the *chakra* in the back left hand, the *sankha* in the front left hand and the *padma* in the front right hand is declared to be the image of Trivikrama. The rule regarding the different arrangements of the four weapons above noted is intended to be

Trivikrama,
Belur and
Trivikrama,
Nuggihalli.

observed only in relation to the class of images which are called *chaturvimsati-mūrtayah*; therefore a real Trivikrama figure which is outside this class, need not be in accordance with that rule. Somehow the Hoysala artists have committed the mistake of applying the rule to a Trivikrama image not belonging to the class of twenty-four images, *i.e.*, to an image (single) dedicated by itself in a shrine intended for it. The same "mistake" has been committed by the artist of the Trivikrama image (Stone) at Chatsu, Jaipur District, Mārwar. (*Vide* T. A. Gopinatha Rao; *E.H.I.* I. Plate iii. figure 1 P. 175). The Trivikrama images at Belur and Nuggihalli are striking pieces of workmanship of the Hoysala period. The smaller one represents the image to be found in the Chennakēsava temple at Belur, while the larger one represents the one at Nuggihalli. These two images are typical of the extremely florid and highly decorated art of the times to which they belong. They are both accurate in proportion, natural pose and attitude. The elaborateness of the workmanship in all the richness of their ornamental details is such as to extort the admiration of even the most adverse critic. The designs of the *sankha*, *chakra*, and other weapons are admirable. Justly was Ruvari Nandiyabba, the artist, proud of his skill, and engraved his name on the pedestal so that posterity might know it and remember it. Practically speaking there is almost no difference between the two pieces of sculpture. In these two images, however, the figure of Trivikrama is made to stand on the left leg, and it is the right one which is stretched out to measure the upper regions. This is in accordance with the *Silparatna*, though actually in the best known classical sculptural representations of this god (at Ellōra, Mahābalipuram, Bādāmi, etc.) it is the right leg on which the god stands and the left is the stretched out one. In the Belur image, over the right foot of

Trivikrama sits the hoary long bearded Brahma washing it with the water of the celestial Ganga, which is shown to be flowing down therefrom in the form of a river. The idea of the river is suggested in the sculpture by the fishes, tortoise, etc., which are shown in it. Below the right leg of Trivikrama stands Garuda with his hands in the *anjali* pose and himself being in the *Ālīdhāsana*. Over the head of Trivikrama is the usual finely carved creeper design, which perhaps stands, in this instance, for the *kalpaka* tree required to be worked out in compliance with the descriptions which are given in Āgamic works. In the Nuggihalli sculpture, however, the *kalpaka* tree is not represented in this conventional manner but is worked out exactly like an ordinary tree. On the tree, the disc of the sun and the crescent of the moon are shown as if shining from above. On the left of this image of Trivikrama is a male figure whose identity cannot be made out. These two images of Trivikrama, as also the one which is found in the Calcutta Museum, have their uplifted leg going up to the navel.

Gāna Gōpāla is a variety of Krishna image. In this, Krishna is conceived to be delighting with his enchanting music the hearts of the cowherds, the cowherdesses, and the cows who are his companions. In the case of this image, the rapture of music has to be clearly depicted on the face and they are in consequence generally so very pretty as to attract attention. Accordingly, Gāna Gōpāla is represented as generally surrounded by cowherds and cowherdesses, himself standing erect with his left leg resting on the floor; and the right leg is thrown across, behind or in front of the left leg so as to touch the ground with the toes. The flute is held in both the hands, and one end of it is applied to the mouth. The head is usually ornamented with a bunch of peacock feathers, while the body of the figure has three bends.

Gāna Gōpāla,
Halebid.

The Halebīd image fairly tallies with this description. But there are no cows, calves, cowherds or cowherdresses near about it. It is a detached piece of sculpture probably removed from some ruined temple at Halebīd and is now set up with other images in the walls of the Kēdārēsvara temple. This circumstance accounts for the absence of these inseparable companions of Krishna as Gāna-Gōpāla. Nothing but the highest praise is due to the artist for the perfection of his work and the resulting beauty of the image. He has produced a figure which is almost feminine in its beauty. There is the visible appearance of deep musical rapture on the face of Krishna as he is depicted here with the flute in his hand. The happy face and the well carved hands and fingers disclose in a remarkable manner the high capacity of the sculptor. The characteristically minute workmanship in relation to the jewels and the drapery which prevailed in the Hoysala school is exemplified here at its best.

Gōvardhana-
dhāra
Krishna,
Nuggihalli
and Halebīd.

The presentation of Gōvardhanadhara Krishna at Nuggihalli and Halebīd is typical of the Hoysala school. The Nuggihalli one shows Krishna as holding aloft the Gōvardhana hill with the right hand, while in the Halebīd one, it is the left hand that is used for the purpose. Accordingly, the body of the former image is bent to the left and that of the latter to the right. In both cases, cows, cowherds and cowherdresses are shown to be seeking shelter under the uplifted hill, which again is represented in both cases as having on it trees, wild beasts and hunters giving them chase. The Nuggihalli sculpture was executed, according to the label engraved below it, by Baichoja of Nandi, who bears the *birudus* or distinguishing titles of honour meaning that "he is a rod of diamond to the hills representing the titled rival artists" and also "the destroyer of the mosquitoes making up all the titled architects." Many

of the sculptural decorations in the temple at Nuggihalli appear to have been executed by this able artist.

Among the 1,000 names by which Vishnu is praised, 24 are the more important. Corresponding to these 24 names, images of Vishnu have been found sculptured in the Vaishnava temples situated in the old Hoysala land, where indeed they are met with more frequently than elsewhere. All these 24 are very much alike; they are all standing figures, with no bends in the body, possessing four hands, and adorned with the *Kirita*—(crown) and other usual ornaments; each of them stands upon a *padmāsana*. The difference between any two of these images has to be made out by the way in which the *sankha*, the *chakra*, the *gada* and the *padma* are found distributed among their hands. It is worthy of note that the number of possible permutations of four things taken four at a time is exactly twenty-four; and the order in which the permutations of these four articles, among the four hands is to be observed, is in passing, as in a circle, from the upper right hand, thence to the upper left hand, thence to the lower left hand, and thence lastly to the lower right hand. For example, the image of Vishnu which holds the *sankha*, *chakra*, *gada*, and *padma* in the four hands in the order mentioned above, beginning from the upper right hand and ending with the lower right hand, is representative of Kēsava. In all these twenty-four cases, the arrangement of these four things in relation to the four hands has to be observed in the same order. The *Rūpamandana* gives the 24 names of Vishnu and the corresponding arrangements of the four articles in the four hands.

Chatur-
vimsati or
Twenty-four
names of
Vishnu at
Belur and
Seringa-
patam.

In all six out of twenty-four are found illustrated sculpturally in the Chennakēsavaswāmi temple at Belur. They are Kēsava, Mādhava, Gōvinda, Madhusūdana, Hari and Srī Krishna respectively. Of these, the first

image, that of Kēsava, is one of the very best specimens of the Hoysala school of sculpture, and is in an excellent state of preservation. It was set up by Sāntalādēvi, the chief queen of Vishnuvardhana of the Hoysala dynasty, in the Kappe-Chennigarāya shrine in the Chennakēsava-swāmi temple. On the base of this image, and in the frontier just over the head of Garuda, is a single-line inscription in Sanskrit written distinctly in Kannada characters mentioning that Chennakēsava, who brings peace to all the created beings in the world was set up by Sāntidēvi, queen of Vishnu. This image now goes by the popular name of Kappe-Chennigarāya and is not in *pūja*. In the *prabhāvali* might be noticed, with the help of a magnifying glass, the sculpturing of the ten *avatāras* of Vishnu as also of the eight *dikpālas* or the guardians of the cardinal points. The other five images are found sculptured on the walls of the central shrine of Chennakēsavaswāmi in the same temple. It may be noticed that the first five of these six figures wear the *makara-kundala*, the last alone has the *ratna-kundala* given to it. All the images are well executed, and bear evidence of trained workmanship.

The figure of Garuda beneath the image of Chennigarāya (or Kēsava) is exquisitely done. It is in the *anjali* pose, wings are outspread and full, and in deep *bhakti*, yet ready at any moment for the word of command.

Two pillars in front of the inner entrance of the Seringapatam temple, known as *Chaturvimsati* pillars, have sculptured on them the 24 *mūrtis* above mentioned with labels giving their names inscribed below.

Dattātrēya,
Halebīd.

A likeness of Dattātrēya is found sculptured on a wall in the Halebīd temple. The three deities—Brāhma with three heads, Vishnu and Siva—are *standing in a row*, each with four hands. Brāhma has only one neck. Brāhma is not associated with a Dēvi, though Vishnu

and Siva are. The three figures are well carved, and the general effect produced is a pleasing one. Though the Ajmere stone, representing the three deities in *sitting* posture in a row is masterly in its finish, the Halebid stone is hard to beat for the delicate workmanship it exhibits (see T. A. Gopinatha Rao, *E.H.I.* I.252).

The representation of Lakshminārāyana in the Chennigarāya temple at Belur is entirely in accordance with Sanskrit authorities. Lakshmi is on the left lap of Nārāyana, who is embracing her with his lower left hand. Vishnu has the usual weapons in his hands. The goddess Siddhi, wearing all her ornaments, stands with a *chāmara* in hand to the left of Lakshmi-Nārāyana. Garuda is below and is endowed with wings, and is in *anjali* pose ready to fly. The workmanship is commendably good; especially the dignified contemplative pose given to both Lakshmi and Nārāyana. The spirit of service is writ large on the face of Garuda.

Lakshmi-
Nārāyana,
Belur.

The figure of Hayagrīva found in the Nuggihalli temple was sculptured by Mallitamma and is a wonderfully expressive piece of work. The standing figure (Vishnu with the horse's face) is in a striking pose—his right hands holding his eight implements of warfare, as required by the Sanskrit writers. Below his feet is shown, as lying down in an abject condition, the Rākshasa, with a sword in hand and a shield, who is doubtless the Hayagrīva Rākshasa defeated and thrown down.

Hayagrīva,
Nuggihalli.

The image of Ādimūrti found in the Nuggihalli temple is the work of Baichōja of Nandi. It is a lovely figure sculptured by a master hand almost exactly in accordance with the Sanskrit text-writers. In this piece of sculpture, Ādimūrti is seen seated on the serpent Ādi Śēsha under a tree. The hood of Ādi Śēsha has seven

Ādimūrti.
Nuggihalli.

heads and its body is coiled into three turns. Ādimūrti has his left leg folded and resting upon the seat and his left front hand is stretched out on the left knee. The right leg of the image is let down hanging and the right front hand is seen resting upon the serpent seat. The *sankha* and the *chakra* are held in the left and right hands respectively. Below the seat and on the right is the figure of Garuda in the *ālīdhasana* posture with its hands folded in the *anjali* pose. On the left are the figures of Brahma and Siva also standing in reverential attitude. There is another figure in front of those of Brahma and Siva; its head is broken and in its present condition it is difficult to guess as to whom it represents. The figure of Ādimūrti is decorated with all ornaments, which are carved in a very elaborate manner.

Jalasāyin,
Halebīd.

An image of Jalasāyin is found in the central shrine of the Vishnu temple situated in the middle of the village of Halebīd. It is sculptured in a manner worthy of the subject. The representation is generally in keeping with the authorities. Lakshmi is, as required by the Āgamic writers, seated near the feet of Vishnu, while what appears to be the figure of Bhūmidēvi is seen seated near the head. One of the left hands of the Jalasāyin is held in the *kataka* pose. The weapons are not represented as their personifications, but are treated as actual weapons. In the corner near the head of Vishnu is a small figure seated with crossed legs; it appears to represent the sage Mārkaṇḍēya, who is reputed to be immortal even at the time of the deluge. Above the figure of the reclining Jalasāyin are sculptured the ten *avatāras* as described in the *Rūpamandana*; it is interesting to note that the *avatāras*, Matsya and Kūrma, are represented by a fish and a tortoise respectively, and the incarnation of Buddha is shown as a Dhyāni-Buddha and the Kalkyāvatāra is shown as a

man riding a horse. Near the foot of Vishnu stands what is evidently the figure of Garuda, with hands held in the *anjali* pose.

The figure of Kari-Varada is an effective representation of the story as told in the *Bhāgavata-Purāna* of the rescue of an elephant from the grip of a crocodile, at the water's edge of a tank. The crocodile was a Gandharva who had been cursed to become a crocodile and the elephant was originally a Pāndyan king who had been cursed to become an elephant. Their subsequent transformation into a Gandharva and a king by the touch of Vishnu are also shown separately. The water of the tank is shown in the traditional wavy lines. Kari-Varada.

Vishnu (in this piece of sculpture) is seen riding on the shoulders of Garuda, with the *chakra* in his back right hand, the *padma* in his front left hand, and the *gada* in the front right hand. The uplifted right hand is supposed to be in the act of hurling the *chakra* against the crocodile which has caught hold of the leg of the elephant Gajēndra. The feet of Vishnu rest upon the opened out palms of the hands of Garuda. Below Garuda is to be found the afflicted Gajēndra praying to Vishnu with its trunk carrying a lotus in it and kept uplifted. The figure of the crocodile is seen apprehending with the powerful teeth the hind legs of the Gajēndra—so effective is the grip of the crocodile that Gajēndra is seen trembling on his fore legs. On the back of the crocodile is seen the *chakra* of Vishnu and a seated human figure in the *anjali* pose. The *chakra* shows that Vishnu's weapon has killed the crocodile, while the human figure shows the Gandharva into which the *chakra* has transformed the crocodile. The human figure sitting cross-legged at the bottom represents the transformed elephant—the Pāndyan king. The crocodile and elephant are full of life, while Garuda—half-man,

half-bird, carrying the sombre and serious Vishnu, ready to rescue his elephant devotee, who is praying to him with the lotus flower at the tip of his trunk,—is cut out with consummate skill, bringing out the sense of service so characteristic of him.

Manmatha
and Rati at
Halebid and
Nuggehalli.

At Hoysalēsvara temple Manmatha has a bow of sugar-cane in his left hand and an arrow of flowers in his right hand. To his left is his wife Rati holding a fruit in her right hand and a lotus in her left. On the right of Manmatha is his standard bearer, but Vasantha the personification of Spring, his friend, is not shown, though required according to text-writers.

In the Nuggehalli sculpture, Manmatha and Rati are shown, but without the standard bearer.

Āditya (Sun)
at Nuggehalli
and
Sūryanārā-
yana at
Belur.

The Āditya image at Nuggehalli is of the South Indian type and not of the North Indian. It has four hands, in the front two of which lifted up are found carrying half-blown lotuses and the back ones are seen carrying the *chakra* and the *sankha*. The seven horses and Aruna are sculptured below the foot (of Sūrya). In this representation, the image has no footwear, but the attendant goddesses are there on either side. The Sūryanārāyana figure at Belur has two hands, carrying *chakra* and *sankha*. At the foot, there are seven horses and their driver Aruna. Both these representations of Sūrya are characteristically Hoysala in their general ornamentation, etc.

Sarasvati
with Vīna,
Halebid; and
Sarasvati
dancing,
Halebid.

The representation of Vīna Sarasvati follows the *Dēvimahātmya* of *Mārkaṇḍeya Purāṇa*, holding in her hands an *ankusha*, a *vīna*, an *akṣhamāla* and a *pustaka* (book). Sarasvati is apparently here looked upon as a Sakti of Siva. The dancing Sarasvati is surrounded by dancing figures.

The image of *Brahma* in the Hoysalēśvara temple at Halebīd is in the early Hoysala style. *Brahma* is represented as a standing figure under a very artistically and delicately carved umbrella and *prabhāvali* and ornamented with beautifully wrought jewellery. He carries in his hands an *akṣhamāla*, a *pāsa*, the *sruk* and the *sruva* and a *kamandala*. On either side of *Brāhma*, stands a *dēvi* carrying a *chāmara*; perhaps they represent *Sarasvati* and *Sāvitri*. It is a typical piece of sculptural work. The dignity and bearing of the three-headed face is remarkably impressive, while the sense of proportion displayed in its execution leaves no doubt as to the greatness of the artist who was responsible for it. The four hands, according to the *Rūpamandana*, represent the four *Vēdas*, the four *Yugas* and the four *Varnas*.

Brahma,
Halebīd.

Kṣhētrapāla is the protector of cities and villages. His temple should face the west. His image should be made, standing with three eyes and may possess 2, 4, 6 or 8 arms. The *sātvic* image has 2 or 4 arms. In the *sātvic* form, it should be of pacific look. In this form, the colour of the image should be white. If there are four hands, there must be a *khadga* in the back right hand, and the *ghanta* in the back left hand, or *sūla* and *kapāla* or *sūla* and *ghanta* respectively. The two front hands should be in the *varada* and *abhaya* poses. The hair of the head should be standing erect all round the head and should be of blazing red colour. The figure must be standing erect on a *padmāpīṭha* and adorned with different kinds of snake ornaments. Nudity is the most characteristic feature. The dog is said to be the vehicle of *Kṣhētrapāla*. *Bhairava* is the other name of *Kṣhētrapāla*, who is represented by Āgamic writers as an aspect of *Siva*—one ten-thousandth part.

Kṣhētrapāla,
Halebīd.

The image of *Kṣhētrapāla* at Halebīd is an excellent one and is true to the above Āgamic description except

in regard to the instruments in the hands. It is pacific in look, nude, has standing hair on head, etc. The dog is near by standing on one leg, the other being up-lifted. The figure is a characteristic Hoysala piece.

Dakshinā-
mūrti,
Nanjangud.

Dakshināmūrti is Siva represented as a teacher of *Yōga*, music and other sciences. As Siva taught these branches of study seated facing south, he came to be known by this name—"the lord of south." This aspect of Siva is as remarkable for its peacefulness as the Nrittamūrti is for joyfulness. In all Hindu temples, both Siva and Vaishnava, the niche on the south wall of the central shrine should have the figure of Dakshināmūrti enshrined in it. In sculpture, Dakshināmūrti is viewed in four different aspects, *viz.*, as a teacher of *Yoga*, of *vīna*, of *jñāna*, and also as an expounder of other sastras (*Vyākhyānamūrti*). This last is the most frequently met with in temples. The image of Dakshināmūrti in the Siva temple at Nanjangud is, so far as its sitting posture goes, in the *yōga* form—its legs being bound with the body with a *yōgapatta*. But in fact it is a unique combination of all aspects of this deity—*viz.*, the *yōga*, the *vīnadhara* and *vyākhyāna* forms. It is the *yōga* form because its sitting posture is the *yōgic*; *vīnadhara* because it carries in its back left hand a *vīna*; and *vyākhyāna* because its front right hand is in the *chinmudra* pose and the front left hand carries a palm-leaf book. The figure is seated below a banyan tree and the *lānchchana*, the bull is carved in a counter-sunk surface on the pedestal in front. Below the seat and in the middle of it is seated a Lingāyat priest who holds in his left hand a *linga*. On either side of this *guru* are his disciples with their hands in the *anjali* pose. A *prabhāvali* runs round the image, on the joints of which are standing one on each side a *rishi* with the hands in *anjali* pose. Though this piece of sculpture cannot

compare with that fine masterpiece of Dakshināmūrti that is to be seen at Deogarh (see T. A. Gopinatha Rao, *E.H.I.* II. i. 288), there is this to be noted that the Nanjangud piece is not wanting in the philosophic calm of its face—the one thing that is insisted upon by the *Āgamas* in connection with the portrayal of this deity.

Vrishabhavāhanamūrti is the most popular representation of Siva, the aspect in which he is held in the highest veneration. In the annual festivals in honour of Siva, one day is devoted to this *Vāhana*. Everywhere else, in the portrayal of this *mūrti*, the *Āgamic* description of Siva standing with his right leg firm on the ground, with the Bull behind him, etc., has been followed. In the Halebīd piece, Siva is seen riding the Bull. Siva depicted in it is also embracing Pārvati. For the rest, it is a typical Hoysala piece: An elaborately carved *prabhāvali* goes round it.

Vrishabha-
vāhanamūrti,
Halebīd.

Rāvanānugrahamūrti is the representation of Siva and Pārvati on Mount Kailas, being lifted by Rāvana. (For story see *E.H.I.*, II. i 217). Pārvati trembles and clasps Siva in embrace, who re-assures her by tightening his grasp of her. He presses the mountain by the great toe of his foot, which fixes the mountain firmly as of old and pins down Rāvana underneath. Rāvana cries for one thousand years (hence the name of Rāvana, from *Rava* = to cry) singing hymns in praise of Siva, who presented him with a sword at his request and let him return to Lanka. The finest—most realistic and natural—representation of this form of Siva is in the Dasāvatāra cave at Ellōra (*E.H.I.* Plate lvii). That in the Dhuma Sena cave in the same Ellōra caves lacks the spirit and realism of the former (Plate liv). But for elaborateness of carving, it is hard to beat the sculptural representation of this manifestation of Siva, in the Hoysala piece on the south wall of the central

Rāvanānu-
grahamūrthi
at Chenna-
kesava
Temple,
Belur.

shrine of Chennakēśava Temple at Belur. Though the Ellora piece referred to above is one of "the finest pieces of sculpture extant in India," this one at Belur is great by reason of its delicate workmanship. It is a most elaborately carved piece of sculpture and is characteristic of the Hoysala style. The Kailāsa mountain is so minutely carved as to accommodate in it a large number of gods and goddesses and all sorts of animals, from the elephant down to the snake. On the top and in a finely carved *mandapa* are seated Mahādēva and Pārvati, surrounded by a number of other deities who are praising him. Below the mountain is to be seen Rāvana in a kneeling posture trying to lift up the mountain, as in the Ellōra caves. He carries a sword in his hand, perhaps the one presented to him by Siva, after his liberation.

Gajāsura-
sambhāra
mūrti at
Amritēśvara
Temple,
Amritapura
and
Hoysalēśvara
Temple at
Halebid.

Gajāsurasambhāramūrti represents the destruction of an elephant *asura* by Siva and his wearing the skin of the elephant. The story is told differently in the Kūrma and other Purānas. The main story is the same in all. The sculptural representation of this Mūrti, which is to be seen in the mahānāsika or ornamental facade of the Amritēśvara temple at Amritapura, is "a unique piece of patiently and elaborately carved sculpture." In this, Siva has sixteen arms, a large number of them being broken; from what remains it is seen that they must have held the *pāsa*, *danta*, *trisūla*, *akṣhamāla* and *kapāla*. Two of the hands are seen holding the skin of the elephant. Surrounding the figure of Siva is the skin of the elephant in the form of a *prabhāmandala*. On the top of this skin, and beginning from the right and ending on the left are the figures of the *aṣṭadikpālakas* or the guardians of the eight quarters. On the right of Siva is the four-faced Brahma playing on the *vīna* with two hands and carrying in the other the *kamandala* and the *sruva*. To the left of Brahma is a four-armed person,

who cannot be identified, surrounding the drum called *Jantha*. To the left of Siva is standing Vishnu with six hands; two are playing upon the flute, while the remaining four carry the *sankha*, *chakra*, *padma* and *gada*. There is also another four-armed figure standing to the left of Vishnu, which also cannot be identified. All these four figures are so carved as to suggest the notion of dancing. Within the fold of the skin of the elephant are the Dēvi and the Ganēsa to the right of Siva, and Nandi, the bull, and Bhringi to the left. At the foot of Siva lies the head of the elephant-*asura* killed by him. The head of Siva is ornamented by a *mandala* of *jatas* and the *jatāmakuta* he wears is adorned with a garland of skulls; and a similar garland is worn on the neck. A large number of nicely executed ornaments are on the person of the image of Siva. Above the *prabhāvali* is the *simhalalāta* which is by itself a striking piece of work. Siva, in this representation, is in the sitting royal ease pose, unlike in representations at other South Indian temples where he is shown standing with his right leg planted on the head of the elephant-*asura*. Siva in these latter is invested only with eight arms. (*Vide E.H.I. II. 154 and Plates.*) The face of Siva as here portrayed is a silent but speaking one, full of the philosophic calm indicated by the half-closed, down-looking eyes—which betoken Siva's composure after the destruction of the *asura*.

~ The Mūrti as represented at the Hoysalēsvara temple at Halebid has also sixteen arms, each being invested with some well-known weapon of Siva or object closely connected with him; while the two hands are seen holding the elephant's skin. As at Amritapura, Siva is seen in the sitting, royal ease posture, with his right leg down on the *asura's* head and the left leg bent a little downward. The convolutions of the elephant's proboscis is very realistically depicted, implying the fierceness of the fight in which the *asura* did not accept defeat.

silently. The skin of the dead elephant is seen as a *prabhāmandala*. On the right of Siva are four famished creatures (*dākinis*) praising Siva, while on his left are a troupe of male and female musicians sounding drums and other musical instruments. The facial expression of Siva in this representation is one of philosophic joy—quiet and subdued—depicted by the slightly bent head and half-closed eyes, the mouth being lit by a suppressed smile.

Sapta-
mātrika
group, Belur.

The representation at Belur of the Seven Mother goddesses, female counterparts of the gods, who took part in Siva's conquest of Andhakāsura, is an impressive one. These are:—Brahmāni, Mahēsvari, Kaumāri, Vaishnavi, Varāhi, Indrāni and Chāmunda. They are the counterparts of the male gods:—Brāhma, Mahēsvara, Kumāra, Vishnu, Varāha, Indra and Yama. They are armed with the same weapons, wear the same ornaments, ride the same vehicles and carry the same banners as the corresponding male gods. In sculpture, according to one authority, Brāhmāni should be represented like Brahma; Mahēsvari like Mahēsvara; Vaishnavi like Vishnu; Varāhi as a short woman with an angry look and bearing a plough as her weapon; Indrāni like Indra; and Chāmunda as a terrific woman. This last goddess should have her hair in a dishevelled condition, should possess a dark complexion and have four hands; she should wield the *trisūla* in one of her hands and carry a *kapāla* in another. All the *Mātrikas* should have two of their hands held in the *varada* (boon-giving) and *abhaya* (fear-abating) poses, while the other two hands should carry weapons appropriate to the male counterparts of the female powers. They are shown seated upon *padmāsanas* in the sculptures. There is little difference between the sapta-matrika group at Belur and that at Ellōra. Each begins with Virabhadra, playing on the *Vīna*, and ending with Vināyaka. (*Vide E.H. I. I. ii. 383, Plate cxliii*).

Virakals and *mahāsatikals* were as common during the Hoysala times as during the previous and succeeding ages. Many of them were apparently set up in memory of men who fell in recovering cows which had been stolen. Cattle raids seem to have been a favourite method of harrying in border districts or between the followers of hostile chiefs and villages. (e.g., *E.C. Mysore* i. Malvalli, 78 and 92 dated in 1183). A *Virakal*, particularly well sculptured, is near the Siva temple at Alburu, Tiptur Taluk. It shows caparisoned horses, elephants, etc. It is dated in 1395 A.D. (Tiptur 44). One of the usual type is in the *prākāra* of the Buchēsvāra temple about 6 feet high, with four panels, the second from the bottom showing two warriors in celestial cars, the third, a *linga* and the fourth, Umāmahēsvāra in the centre flanked by Brahma to the right and Vishnu to the left. It bears inscription *E. C. V. Hassan 70*, dated about 1180.

Virakals of
Hoysala
Period.

An unusual kind of *vīrakal*, which was apparently much popular at the time, and sculptural representations of which are available may, however, be noted here. It is the type of *Virakal* known as *Sidetalegodu* or "offering the springing head." An instance of this is the *vīrakal* lying in a field to the south-west of the hill Pagudsalubetta, at Siddapura, Chitaldrug District, and dated in the reign of Ballāla II. It clears up the meaning of the phrase "*Sidetale-godu*," used in connection with the now prohibited rite of hook-swinging. The reference is to a custom frequently alluded to in inscriptions, according to which a devoted servant (man or woman) took a vow that he or she would not survive his or her patron, and sacrificed himself or herself on the occurrence of the patron's death. This was done in several ways. But in this particular instance, a bowed elastic rod was set up behind the person with its end attached to the top-knot of the hair, so that the head, when cut off, sprang up with the rebound of

Sidetalegodu.

the rod. The inscription on this Virakal is Molakalmuru 12, dated in 1215 A.D. which records the circumstances under which a woman gave up her life in this manner. (*E.C.* XI. Chitaldrug).

(c) Jain.
(i) Gangas.
Priority of
wooden over
stone
sculpture.
Conversion of
wooden into
stone temples.

Jainism has long been one of the chief religions of Mysore. Its influence probably dates from a period long anterior to the introduction of Buddhism, sometime before or during the reign of Asōka as signified by the discovery of his edicts in this State. It is also probable that the existence and influence of Jainism stood in the way of the more rapid progress of Buddhism in the land. There is reason to believe that the first structures raised for religious purposes by the Jains were in wood and it was only in later days, when the use of stone became more general, that the old structures were converted into stone *chaityālayas*. There is more than one specific reference to this conversion in the extant inscriptions. (*Vide E.C.* VII. Shikarpur 136 dated in 1068 A.D. and Shimoga 41 dated in 1122 A.D.). This process of conversion was apparently going on even as late as the 11th and 12th centuries. From the first of these two inscriptions, we learn that Lakshmana, the Minister of Sōmēśvara II, the then Chālukyan Emperor, at the instance of Sāntinātha, his Minister at Banavāsi, built of stone the Mallikāmōda Sāntinātha Basadi at Baligāmi, which was till then a wooden structure. He also made grants of land to it, which formerly belonged to other *basadis*. We are told he also put up a stone pillar at the great gateway of the temple recounting his names and titles. (*E.C.* VII. Shikarpur 136). The second inscription referred to above is one of Nanniya Ganga, which mentions the interesting fact that Dandiga and Mādhava of the Ganga line had established on the hill of Mandali a *basadi*. For this *basadi*, the kings of Ganga line had, we are told, continued to provide the offerings and afterwards

caused it to be built of wood. Bhujabala Ganga Permadi Dēva, Nanniya's father, made this *basadi*—the chief of all the *basadis* hitherto existing or in future to be established in the Edatore Seventy of the Māndali Thousand giving it the name of *pattāda basadi* (literally the Crown *basadi*) and endowed it with certain lands. This *basadi* appears to have been known also as the *Pattāda-tīrtha basadi*. In Saka 1027 (or A.D. 1105) Bhujabala, in honour apparently of great victories won by him over his enemies and as a thank-offering, granted further lands to this *basadi* for its daily offerings and worship and for the food of the saints (Rishis) attached to it. His son Nanniya converted in 1122 A.D. the wooden *basadi* of his grand-father into a stone one. For the promotion of the (Jain) faith, he further erected the Kuruli and other *basadis*, altogether twenty-five *chaityālayas*, to all of which grants appear to have been made. A village appears to have grown up around the *Pattāda basadi*, called Basadihalli, the customs dues of which seem to have been granted to it. (E.C. VII, Shimoga i, Shimoga 4).

The earliest references to Jain monuments accordingly go back to very early times. Leaving aside the period covered by Chandragupta and his son Asōka, about which our knowledge is still fragmentary, we find the first definite references to Jain monuments in the reign of the Ganga kings. The monuments erected by them or during their time fall under the three classes of:—*Jinālayas*, *bastis* or *chaityālayas* which are temples dedicated to one or other Jain saints called *tīrthankaras*; free standing monuments, like the Gummata Image and *stambhas* or pillars; and memorial slabs or *Vīrakals*, etc. The first definite mention of a Jain temple is contained in the Manne Plates of the Ganga king Mārasimba dated in 707 A.D. (E.C. IX, Nelamangala, 60).

The earliest
Jain monu-
ments.

Mārasimha's general Srivijaya, we are told, caused to be made "an auspicious Jinēndra temple, lofty, immaculate, suited to its (Manne city's) grandeur" and granted to it a village. The Devanhalli Plates of the time of Śrīpurusha record a grant to a Jain temple called Lōkatilaka Kandachchi, after the queen of Prithvi Nīrgūnda Rāja, to the north of Śrīpura, which, it has been suggested, was near Gūdalur, now included in S. E. Wynaad, Nilgiri District, but originally a part of Mysore (E.C. IV, Mysore ii. Nelamangala 85, dated in 776 A.D.). All the *bastis* situated on the Chandragiri hill probably go back to the 8th century. Among these are the Sāntinātha, the Supārsvanātha and the Pārsvanātha *bastis*. All these are in the Dravidian style of architecture and each contains an image, that in the Sāntinātha being a standing one 11 feet high; the image in the Supārsvanātha *basti* is about 3 feet high and is canopied by a seven-hooded serpent and flanked by male chauri-bearers; and that in the Pārsvanātha *basti* is the tallest image on the Chandragiri hill, being about 15 feet high and is canopied by a seven-hooded serpent. The so-called Chandragupta *basti* on this hill, attributed to the great Maurya Emperor Chandragupta, is the smallest on this hill and consists of three cells standing in a line, with a narrow veranda in front. The middle cell has a figure of Pārsvanātha, the one to the right has a figure of Padmāvati, and the one to the left a figure of Kūshmandini. In the veranda, there are Dharanēndra Yaksha at the right end and Sarvahna Yaksha at the left. There is no doubt that this is one of the oldest buildings on this hill, probably going back to the 8th or 9th century A.D. The Chandraprabha *basti* on this hill, in which there is a figure of Chandraprabha, the eighth Tirthankara, with the figures of his Yaksha and Yakshini in the *sukhanāsi* is apparently the *basti* which the Ganga king Sivamāra, son of Śrīpurusha, built on this hill, according to an

Jinālayas.

inscription engraved on a rock close to it. (*E.C.* II. Sravana Belgola, 415). This *basti* accordingly may be referred to the beginning of the 9th century. The Chāmundarāya *basti*, also on this hill, is not only one of the largest but also the most handsome of all *bastis* on it, both in style and in decorative features. It was, according to an inscription recently found at its outer entrance, founded by Chāmundarāya, who set up the colossus on the larger hill. The period of this building must be about 982 A.D. Its outer walls are decorated with pilasters and crowned with three fine friezes, one of small ornamental niches, the second of the heads and trunks of *yālis*, mostly in pairs facing each other, and the third of larger ornamental niches with seated Jina and other figures at intervals. The upper storey of this temple was, it is gathered from an inscription on the image of Pārsvanātha in it, built by Jinadēvanna, son of Chāmundarāya. Its period may be, as suggested by Mr. Narasimhachar, 995 A.D. The son apparently adorned his father's structure by adding an upper storey to it. The outer walls of this upper storey are also ornamented with three friezes similar to those found on the walls of the lower temple. The sixty-four *bastis* of Panasoge are apparently very ancient as the Ganga King Mārasimha I, who ruled between 961-974, is recorded to have made a grant to it. The Chengālva King, Rājēndrachōla Nanni-Chengālva, a feudatory of the Chōla king Rājēndrachōla, is said to have rebuilt them, about the middle of the 11th century. The two ruined *bastis* at Angadi, Mudgere taluk, standing in a line and facing north, may represent Hoysala buildings of an early type. There is scarcely any ornamentation on them. They may mark the transition from Chālukya to the purely Hoysala style. Behind them are, in a row, the inscriptions in *E.C.* VI.—Mudgere 9 to 18; the oldest being No. 11, a Jaina epitaph dated about 1000 A.D.

Stambhas.

Of the free standing monuments of the Ganga period, one at least, the *stambhas*, is earlier in date than the great Gummata image. These *stambhas* are of two kinds, Mānastambhas and Brahmadēva Stambhas. Mānastambhas are pillars which have a pavilion at the top containing standing Jina figures facing the four directions. These differ from the Brahmadēva pillars which have a seated figure of Brahma at the top.

Kūge
Brahmadēva
Pillar, 974
A.D.

The Kūge Brāhmadēva Pillar was set up as a memorial pillar in honour of the Ganga king Marasimha II. This lofty pillar stands at the south entrance to the enclosure on the Chandrāgiri Hill at Sravana Belgola with a small seated figure of Brahmadēva on the top facing east. It had once eight elephants supporting its pedestal in the eight directions, but there are only a few now left. An old inscription (*E.C.* II. Sravana Belgola No. 59) engraved on the four sides of the pillar, commemorates the death of Ganga king Mārasimha II, which took place in 974. The period of the pillar cannot therefore be later than that date.

Tyāgada
Brahmadēva
Pillar, 983
A.D.

The Tyāgada Brahmadēva Pillar is a more beautiful and greater work of art. It is decorated with a graceful scroll of fine bell-shaped flowers and the beautiful flowering climbing shrub, the far-famed honey-suckle. It rests on a base beautified by figure sculpture—elephant, tiger and bears at its top. This pillar may be fittingly compared with Asōka's far-famed pillars, especially with the one at Allahabad which has a graceful scroll of alternate lotus and honey-suckle. It is said to be supported from above in such a way that a handkerchief can be passed under it. Chāmunda Rāya set it up; an inscription on its north side gives a glowing account of his exploits. It must, therefore, be set down to about 982 A.D. Hergade Kanna, according to an inscription on its

south side, had an Yaksha made for it—about 1200 A.D. On the south side, at the base, are figures sculptured on it. Of these figures, the one flanked by chauri-bearers is said to represent *Chāmunda Rāya* himself and the figure to his left is said to represent his guru *Nēmichandra*. *Nēmichandra*, it is stated, wrote the *Gommata Sāra*, a *Prākṛit* work, for the instruction of *Chāmunda Rāya*, the great minister of the Ganga King *Rājamalla*. The other figure (sitting) to the left of *Chāmunda Rāya* is probably that of an attendant. *Chāmunda Rāya* is sitting in the ease posture.

The greatest monument of the Ganga period is the colossal statue of *Gommatēśvara* at *Sṛavana Belgola*, which proclaims for all time their long sway over *Mysore* and *Chāmunda Rāya*'s religious faith. The hill on which it stands is the larger of the two at *Sṛavana Belgola*, and is known variously as *Doddabetta*, *Indragiri* and *Vindhyagiri*. It is about 3,347 feet above the level of the sea and about 470 feet above the plain at its foot. A flight of about 500 steps cut in the granite rock leads up to the summit of the hill, upon which stands an open court surrounded by a battlemented corridor containing cells, each enshrining a *Jina* or other figure. This, again, is surrounded at some distance by a heavy wall, a good part of which is picturesquely formed by boulders in their natural position. In the centre of the court stands the colossal statue of *Gommatēśvara*, about 57 feet in height. The image has been frequently described and all that has been known or said about it has been brought together by *Mr. Narasimhachar* in his scholarly and well illustrated edition of *E.C.* II, *Sṛavana Belgola*, to which every one should turn if any information is required about it. What follows is mainly based on it supplemented by a few notes, mainly confined to sculptural details, gathered on the spot, while on a visit to it.

Statues.
The Gom-
matēśvara
Statue,
983 A.D.

The image is nude and stands erect facing north. The face is a remarkable one, with a serene expression. The hair is curled in short spiral ringlets all over the head, while the ears are long and large. The figure is treated conventionally, the shoulders being very broad, the arms hanging straight down the sides, with the thumbs turned outwards. The waist is small. From the knee downwards the legs are somewhat dwarfed. Though not elegant, the image is not wanting in majestic and impressive grandeur. The figure has no support above the thighs. Up to that point it is represented as surrounded by ant-hills, from which emerge serpents; and a climbing plant twines itself round both legs and both arms, terminating at the upper part of the arm in a cluster of berries or flowers. According to the Jainas, the plant is Madhari (*Gartnera-racemosa*), a large creeper with fragrant white flowers, which springs up and blossoms in the hot weather. It appears to be known as *Kādu gulaganji* in Kannada. The pedestal is designed to present an open lotus. The face is the most perfect part artistically and the most interesting as well. The statue was caused to be made by Chāmunda Rāya, Minister and General of the Ganga King Rāchamalla, between the years 974-984 A.D., probably about 983 A.D. Many inscriptions on and near the image fix up this fact. The height of the statue may be put down at 57 feet and not 70 feet as was supposed by Buchanan-Hamilton or 60 feet-3 inches by the Duke of Wellington. This statue does not suffer in the least when compared with others of its kind. One of these is the deserted statue of Gommatēsvara at Sravanagutta, near Ilvala (Yelwal), in Mysore Taluk. It stands on the top of a small rocky hill and seems nearly 20 feet in height. This statue resembles the one at Enur, (in the present South Kānara District) which is about 35 feet high, in being represented by a grave smile, but differs from the

other known statues in having each hand resting on the hood of a fully formed cobra. A creeper twines round the thighs and arms while the cobra with expanded hood forms a support for each hand. There are no inscriptions at the place to show its period. The nearest Jaina inscription is one at Bastipura, Balagula hobli (*E.C.* I Mysore I Seringapatam 144) which refers to the setting up of a *basti* of Pārsvadēva by the gaudas of Kūrigahalli in Sakha 1315 (A.D. 1393). The image may, therefore, with some probability, be referred to the 14th century or about 400 years later than the Gommata. The Enur statue was set up in 1604 A.D. by Timma Raja of the family of Chāmunda at the instance of Chārūkīrti Pandita of Belgola. The statue at Karkala (41 feet, 5 inches) was erected in 1432 A.D. by Vira Pāndya at the advice of Lalitakīrti of Panasoge. This statue was moved to the spot where it now stands. The two latter statues are identical with the one at Sravana Belgola in the way in which they are represented, but differ, as stated before, considerably in the features of the face. Of the accessories of these images, the ant-hill, with serpents issuing from them, which surround the lower limbs, and the climbing plant which twines round both legs and arms are worthy of notice. They are found in all the three statues, and are intended to symbolise the complete absorption in penance of the ideal ascetic until the ant-hills arise at his feet and creeping plants grow round his limbs. Despite the general agreement in the symbolism employed in all the three images, the Belgola statue is not only the oldest in date of execution and in height, but also the most remarkable from its striking position on the top of a very steep hill. The difficulty involved in evolving a statue of the kind from a solid mass of rock might easily be imagined. It is a perfect example of the sculptor's art of the time to which it belongs. Whether for boldness of conception or for the

manner in which the idea underlying it, the idea of man's victory over his *Karma*, of a Kēvali in perfect peace with himself and all else in the universe, has been translated into artistic terms, it stands altogether unrivalled. On both sides of the image of Gommata, a little to the front, are two chauri-bearers, about six feet high, beautifully carved and richly ornamented, the one to the right being a male Yaksha and the other a female. The Yaksha to the right is a standing figure as beautiful and as majestic as Manjusri Bōdhisatva referred to in Grünwedel, 200. He is in royal dress, wearing a crown, carrying a chauri in right hand and a fruit in the left. To the left is the female chauri-bearer, similarly with royal marks, chauri in left hand and fruit in right hand—the positions being reversed—also standing. The Dwārapālaka to the left of the enclosure has four hands—in three of which he holds maces of different kinds, while the fourth is in *abhaya* pose (left hand). This is altogether a figure of imposing height and size.

The pillared hall (*mantap*) in front of the Gommata is decorated with nine well carved ceilings. Eight of them have figures of the *Ashta dikpālakas* (regents of the eight directions) in the centre surrounded by other figures, while the central one has in the middle a figure of Indra holding a *kalasa* or water vessel for anointing Gommatta. The ceilings are artistically executed, and considering the material used—viz., hard granite—the work redounds to the credit of the sculptors. From the inscription in the central ceiling (*E.C.* II. Sravana Belgola, No. 221) it may be inferred that the hall was caused to be erected by the minister Baladēva in the early part of the 12th century. The central panel, square in form and devoted to Indra, deserves a special word or two. This panel is exquisitely done, replete with figure sculpture and scroll and trellis-work. Indra's figure is enclosed in an inner circular panel cut

out within the square panel, the four corners between the circular and square panels being adorned with *simha lalātas*. The four corners of the square and the four central points of each side of it are decorated with smaller panels, devoted to the eight regional gods—*Ashta dikpālakas*—each riding his vehicle, *but without his consort by his side* (as in the Hale Alur and Nanditavare panels). Nirruti is, curious to state, on the left shoulder of his vehicle—Man. Curious also to note that Indra is again represented in these panels, riding his vehicle, the elephant. In the inner circular panel, Indra is represented standing—a fine, handsome figure—as it should be according to Āgamic writers on Iconography—adorned with *Kirita* (crown), *Kundalas* (ear-rings), *Hāra* (garlands), *Keyūra* (wrist bands, etc.) and other ornaments and draped in his garment. He has two eyes and four hands, in two of which he carries the water *Kalasa* and in the other two, he holds his instruments—the *ankusa* in the left and the *vajra* in the right. Surrounding him, on either side, are six male attendants playing on musical instruments of one kind or another. Indra has not been given his *vehicle* Airāvata here—perhaps because he is here supposed to have got down his vehicle to honour Gommata by pouring the water on him from the *Kalasa*. The enclosure round the Gommata was built by Ganga Rāja, about 1117 A.D. The cloisters around the Gommata enshrine forty-three images—except for two, all of them represent the twenty-four Tirthankaras, some being repetitions, having been set up at different times by devotees. A set of twenty-four was set up by one Basavisetti about 1200 A.D. These embellishments add to the grandeur of the place. Opposite to Gommata, outside the enclosure, is a Brahmadēva pillar, with a pavilion at the top, about 6 feet above the ground level, enshrining a seated figure of Brahma. Below this pavilion stands the figure of Gullakāyajji.

about 5 feet high and holding a *gullakāyi* in both hands—a well built imposing figure. Both the pillar and the figure were caused to be made—so tradition says—by Chāmunda Rāya. The *Akhanda bāgīlu*, so called because the whole doorway is carved out of a single rock, was also caused to be made by Chāmunda Rāya. The lintel, which is elaborately carved, shows a seated figure of Lakshmi with flowers in her hands, and elephants on either side, bathing Lakshmi and *not* the flowers in her hands. The two shrines of Bharatēsvara and Bāhubali, on either side of this doorway and the grand flight of steps leading to it, were the work of Bharatēsvara, about 1130 A.D. To the right of this doorway (*Akhanda bāgīlu*) is a big boulder, called Siddhara Gundu (boulder of Siddhas) on which are incised several inscriptions, the top portion being sculptured with rows after rows of seated figures representing Jaina gurus—some of them having labels below them giving their names. These figures may be compared to what Grünwedel (*Buddhist Art in India*, 196-197) styles “the never-ending repetition of Buddha figures in the buildings of later Buddhism.” The Buddhas and Bōdhisatvas on the rock-temples at Ellora are of this sort. “In this way an endless and altogether monotonous pantheon arises, with vague, merely allegorical names, and constant change of attributes. Now, as it was considered a salutary act of the best kind to represent as many Buddha figures as possible, all artistic activity naturally decayed, and after a time there were only reproductions of the established type that were more or less good, and more or less influenced by native style. Rows of Buddha figures were employed in the decoration of temple facades, while rocks were turned into terrace-reliefs filled with Buddhas, and caves filled with thousands of Buddha statues of all sizes,” as for example at the Pegu Caves near Peking and in N. China. On the analogy adduced, these Jaina images multiplied on

Siddhara Gundu should have been later additions. They probably belong to the 14th century, to which the Siddhara Basti refers itself. This is a small temple enshrining a seated figure of a Siddha, about 3 feet high. On both sides of the figure stand two fine inscribed pillars, each about 6 feet high. They are similar to the inscribed pillars in the Mahānavami Mantapa on the Chandragiri Hill and show elegant workmanship, especially at their tops which are in the form of a beautiful tower. The inscription on the pillar to the right (of the Siddha figure) is No. 254 (*E.C.* II. Sravana Belgola), which relates to the epitaph of a Jain teacher named Panditārya who died in 1398, the composer being Arhaddāsa. The bottom panel of the tower represents a Jaina teacher seated on one side of a *thavanakōlu* (stool) giving instruction to his disciple seated on the other side. The second panel shows a seated Jaina figure. The inscription on the other pillar (No. 258) commemorates the death in 1432 of another Jaina teacher named Srutamuni, the composer in this case being the Sānskrit poet Mangarāja. The base of the pillar is well carved but is destitute of figure sculpture.

No reference to the Gommatēśvara can be considered to be complete without the classical description of it by Fergusson. In his well-known *History of India and Eastern Architecture* (II—74), he observes as follows:—

Fergusson's
description
of the
Gommata.

“The statues of this Jaina saint (Gommata) are among the most remarkable works of native art in the south of India. Three of them are well known, and have long been known to Europeans. That at Sravana Belgola attracted the attention of the late Duke of Wellington when, as Sir A. Wellesley, he commanded a division at the siege of Seringapatam. He, like all those who followed him, was astonished at the amount of labour such a work must have entailed; and puzzled to know whether it was a part of the hill or had been moved to the spot where it now stands. The former is the more probable theory. The hill is one mass of granite about 400 feet in

height, and probably had a mass or Tor standing on its summit—either a part of the subjacent mass or lying on it. This the Jains undertook to fashion into a statue 58 feet in height, and have achieved it with marvellous success. The task of carving a rock standing in its place the Hindu mind never would have shrunk from, had it even been twice the size; but to move such a mass up the steep smooth side of the hill seems a labour beyond their power, even with all their skill in concentrating masses of men on a single point. Whether, however, the rock was found *in situ* or was moved, nothing grander or more imposing exists anywhere out of Egypt, and even there, no known statue surpasses it in height, though, it must be confessed, they do excel it in the perfection of art they exhibit."

Workman's
Estimate.

The following is taken from Workman's *Through Town and Jungle*, 82-84:—

"It is probable that Gommata was cut out of a boulder which rested on the spot, as it would have been a work of great difficulty to transport a granite mass of this size up the oval hillside. It is larger than any of the statues of Rameses in Egypt.

The figure is standing with shoulders squared and arms hanging straight. Its upper half projects above the surrounding ramparts. It is carved in a fine-grained light grey granite, has not been injured by weather or violence, and looks as bright and clean as if just from the chisel of the artist.

The face is its strong point. Considering the size of the head, which from the crown to the bottom of the ear measures six feet six inches, the artist was skilful indeed to draw from the blank rock the wondrous contemplative expression touched with a faint smile, with which Gommata gazes out on the struggling world.

Gommatesvara has watched over India for only 1,000 years, whilst the statues of Rameses have gazed upon the Nile for more than 4,000. The monolithic Indian saint is thousands of years younger than the prostrate Rameses or the guardians of Abu Simbal, but he is more impressive, both on account of his commanding position on the brow of the hill overlooking the wide stretch of plain and of his size."

An inscription included in *E.C. II. Sravana Belgola*, new edition, and registered as No. 234 (-85 of the old edition) of about 1180 A.D., which is in the form of a short Kannada poem in praise of Gommata composed by the Jain poet Boppana, also called 'Sujanōttamisa, furnishes the following particulars about Gommata:—

In Praise of
the Statue.

"He was the son of Purudēva or the first Tirthankara and the younger brother of Bharata. His other name was Bāhubali or Bhujabali. There was a struggle for empire between the brothers, which resulted in Bāhubali generously handing over the kingdom of the earth to the defeated elder brother and retiring from the world in order to do penance. He thus became a Kēvali, and attained such eminence by his victory over *karma*, that Bharata erected at Pandanapura an image in his form, 525 bow-lengths in height. In course of time the region around the image having become infested with innumerable *kukkuta-sarpas* or cockatrices the statue came to be known as Kukkutēsvara. It afterwards became invisible to all except the initiated. But Chāmunda Rāya, having heard a description of it, set out with the desire of seeing it. Finding, however, that the journey was beyond his power owing to the distance and inaccessibility of the region, he resolved to erect such an image himself and with great effort succeeded in getting this statue made and set up.

The same inscription describes Gommata thus:—

"When an image is very lofty, it may not have beauty; when possessed of loftiness and real beauty, it may not have supernatural power; loftiness, real beauty and mighty supernatural power being all united in it, how worthy of worship in the world is the glorious form, comparable to itself, of Gommatēsvara-Jina! When it is said that Māya (the artist of the gods), Indra and the lord of serpents are unable respectively to draw a likeness, to take a full view and to undertake the praise of it, who else are then able to draw a likeness, to take a full view and to undertake the praise of the matchless form of wondrous beauty of the southern Kukkutēsvara? The famous world of the Nāgas always forming the foundation, the earth the base, the points of the compass the walls, the region

of heaven the roof, the cars of the gods above the towers, and the cluster of brilliant stars the inner broad jewel-awning, the three worlds enlightened by Jina's sayings have thus become the abode of Gommatēsa. Is he of matchless beauty? he is Cupid; is he mighty? he is the conqueror of the emperor Bharata; is he liberal? he gave back the whole earth though he had completely conquered it; is he free from attachment? he is engaged in penance and contents himself with the two feet of earth given to him; is he possessed of perfect knowledge? he has destroyed the bonds of *karma*; this said, how exalted is Bābubālisa! No man shall take pleasure in killing, lying, stealing, adultery and covetousness; if he does, he will lose for ever this world and the next: lo! Gommatadēva looks as if proclaiming this standing on high. The ant-hills and the pressing and entwining creepers on the body looking as if the earth and creeper-like women owing to their grief came and tightly embraced him, saying, "why have you forsaken us?" The state of Gommatadēva's intense application to penance was worthy to be honoured by the lords of serpents, gods and sages.

Mr. Narasimhachar writes:—

The account given of Gommata in this inscription is repeated with some additions and variation in the details in several literary works such as the *Bhujabali-sataka*, of about 1550, by Doddaiya of Piriapattana, the *Bhujabali-charite*, of 1614, by Panchabāna of Sravana Belgola, the *Gommatēsvara-charite*, of about 1780, by Anantakavi, the *Rājāvali-kathe*, of 1838, by Dēvachandra, and the *Sthalapurāna* of Sravana Belgola. Of these, the first work is in Sanskrit and the others in Kannada. *Bhujabali-charite* states that Ādinatha had two sons, Bharata by his wife Yasavathi and Bhujabali by his other wife Sunande. Bhujabali married Ichchhadēvi and was the ruler of Pandanapura. Owing to some misunderstanding, there was a battle between the two brothers, in which Bharata was defeated. Bhujabali, however, renounced the kingdom and became an ascetic. Bharata had a golden statue, 525 *mārus* in height, of Bhujabali made and set up. Only the gods worshipped the image, the region having become inaccessible to human beings owing to *kukkuta-sarpas* which infested it. A Jaina teacher, named Jinasēna, who visited southern Madhura, gave an account of the image at Pandanapura to Kalaladēvi,

mother of Chāmunda Rāya, who vowed that she would not taste milk until she saw Gommata. Being informed of this by his wife Ajitādevī, Chāmunda Rāya set out with his mother on his journey to Pandanapura. In the course of the journey he stopped at Sravana Belgola, went up the smaller hill to pay homage to Pārsyanātha of the Chandragupta-basti and to the foot-prints of Bhadrabāhu, and descended. The same night Padmāvati and Brahma appeared to him in a dream and said, "Around the god at Pandanapura to a considerable distance *kukkuta-sarpas* keep guard and will not allow any one to approach. It is not therefore possible for you to see him. Pleased with your devotion, he will, however, manifest himself to you on the summit of the larger hill. Purify yourself and discharge a golden shot from your bow from the smaller hill and the god will instantly become visible." The mother, too, had a similar dream. The next morning Chāmunda Rāya purified himself and standing on a rock on the smaller hill, facing south, discharged from his bow a golden shot to a boulder on the larger hill. As soon as the shot struck the boulder, the head of Gommata revealed itself. When afterwards the officiating priest placed a diamond chisel on the boulder and struck it with a jewel hammer, the layers of stone fell off and the full image became visible. Then with the help of sculptors Chāmunda Rāya caused to be made the Pātala-gamba with Brahma to the right, the Yaksha-gamba with Brahma in front, the upper storey, the Tyāgadakamba with Brahma, the entrance known as Akhandabāgilu carved out of a single stone, and flights of steps here and there.

He then made elaborate arrangements for performing the *abhisheka* or anointment of Gommata. But, to his grief, the milk used for anointing the image would not descend lower than the thighs. Being at a loss to know the reason for this, he sought the advice of his guru who directed him to use for anointment the little milk that an old woman had brought in a white *gulla-kāyi* (the fruit of the egg plant). When the priests poured this milk on the head of the image, it instantly ran down all over the statue in streams and covered the hill. The old woman was henceforward known as Gullakāyaji. Chāmunda Rāya then founded a village at the foot of the hill and granted for the god a large number of villages (68 named) of the revenue value of 96,000 *varaḥas*. When he asked his guru Ajitasēna as to the name to be bestowed on the village

newly built, he said, "as the old woman who had brought milk in a white *gulla-kāyi* obtained celebrity by immersing the god in that milk, it is appropriate that the village should be named Belgola." He accordingly named the village Belgola and had also a stone image of Gullakāyajji made. He obtained renown by founding this modern (*abhinava*) Pandanapura.

The author of this work, Panchabāna, is named in inscription No. 250 (84) of 1634.

Date of the
Statue.

An inscription registered as No. 234 in the new Edition (No. 85 of the old Edition) of the Sravana Belgola volume of inscriptions, dated in 1180 A.D., states that the statue of the Gommata was caused to be made by Chāmunda Rāya. Chāmunda Rāya was the Minister of the Ganga king Rāchamalla, whose reign began about 974 A.D. and ended in about 984 A.D. Mr. Narasimhachar thinks that the statue must have been erected about 983 A.D., since according to tradition the consecration took place during Rāchamalla's reign. But as a Kannada work on the Twenty-four Tirthankaras, popularly known as *Chāmunda Rāya Purāna*, composed in 978 A.D., does not mention the erection of the statue in the long account given of the author's achievements, it is, he thinks, reasonable to conclude that the image was set up after 978 A.D. In the absence of more precise information, he would set down the completion of the colossus to 983 A.D. The traditional date of the consecration of Gommata by Chāmunda Rāya given in several literary works is Sunday the fifth lunar day of the bright fortnight of Chaitra of the cyclic year Vibhava corresponding to the year 600 of the Kaliyuga era. Dr. Shama Sastri in one of his recent *Reports* suggests on the basis of a verse in Nēmichandra's *Gommatasāra* that the *Vibhava* year mentioned in the verse can only refer to one of the two *Vibhava* years, one coinciding with 968 A.D. and another with 1028 A.D. But as the astronomical particulars given in it fully agree with the

Vibhava year which coincided with 1028 A.D., he thinks that the statue of Gommatā was set up by Chāmunda Rāya in 1028 A.D. According to him, the exact date is Sunday, 3rd March 1028 A.D. (*M.A.R.* for 1923, Paras 58-60.) If this date is held to be correct, then the tradition that the consecration took place during the reign of Rāchamalla is without any foundation. It is possible that the excavation of the statue was begun in Rāchamalla's reign, but it was completed after his time when the consecration took place. Except on some such hypothesis, it is difficult to explain the difference of 44 years between the years 984 A.D., the last year of Rāchamalla's reign and 1028 A.D., which corresponds to the *Vibhava* year in which the consecration is said to have taken place.

There is another statue of some interest on the Chandragiri Hill and it deserves to be noted here, as it is closely connected with the Gommatā and also belongs to about the 10th century. This statue is to the west of the Maharnavami Mantap, close to the kitchen. It is 9 feet high, facing west. It is said to represent Bharatēsvara, brother of Bāhubali or Gommatā and son of Ādinatha, the first Tirthankara. The image is an unfinished one—being complete only to the knees, from which point it rises from the face of the rock. It may have been carved out of a large upright boulder on the spot where it stands. A few feet from this statue is an inscription (*E.C.* II Sravana Belgola, No. 61) stating that Arittonēmi *caused* something to be made. From this it has been supposed that he was the sculptor of this statue and the colossus on the Doddabetta. But the inscription is distinct that he *caused* something to be made. So he cannot be the sculptor nor can we be sure that the statue was the thing caused to be made by him. The period of the inscription seems to be about 900 A.D., nearly a century before the colossus on the larger hill

The Bharatēsvara
Statue: Circa
10th century.

came into existence. Arittonēmi is the Prākṛit form of the Sāṁskṛit Arishtaṇēmi, which is the name of the Jina Nēminātha. It is also the name of several Jaina teachers in inscriptions of the 7th century A.D. and onwards to the middle of the 10th century.

The statue, though incomplete, is not without sculptural merit. It differs from the colossus in its facial expression. The eyes and head look up slightly heavenwards and the body is conceived as that of a gymnast. If finished, it would have proved an admirably conceived figure, depicting philosophic contemplation of a highly serene type.

Virakals.
The Begur
Stone, 890
A.D.

Of vīrakals, probably the best of this period is the Begur Stone. The whole of the lower portion of this stone is taken up with an elaborate piece of interesting sculpture representing the battle to which the inscription refers and the admission of the hero to paradise. It belongs to the time of Ereyappa, the Ganga King—about 890 A.D. He was at war with a neighbouring prince, of the name of Vira Mahēndra. Under Ereyappa's orders, the chief Nāgattara marched upon Mahēndra's son Ayappa. In a battle at Tumbepādi, where, in the words of the inscription, "the battle was losing ground, going close up among the elephants, he slew (Ayappa) and died," Nāgattara saved the day, but sacrificed his life in so doing. This dutiful service was rewarded by the bestowal of the Nāgattara-crown on Iruga apparently the hero's son—with the grant of twelve villages, of which the chief was Bempur, now called Begur, where the inscribed slab was originally found by Mr. Lewin Bowring and removed to the Bangalore Museum, where it may be now seen. The stone forms the frontispiece to Rice's *E.C.* IX. and is registered as Bangalore 83, dated 890 A.D. In the uppermost panel are shown the nymphs, three on three sides of Indra, who is seen seated on a high stool (representing his throne) with his hands on his knees which are folded up

to the back by a cloth or rope. He is sitting in a pensive mood, his right and left hands being both placed between his knees. One of the nymphs to the left side, holds her right hand up with two fingers on to the Heavens. She probably represents a dancing nymph. In the next panel are on one side three cavalry officers, all on horses, the leader of whom (Nāgattara) is probably he who is on the biggest horse, with his sword held up in the striking attitude. Before him are other fighters, marching against the enemy, the leader of whom is seen riding on a well caparisoned elephant—this is probably Ayappa. In the lowest panel, the battle between the foot soldiers is depicted. The whole is a spirited piece of representation. There is movement and life in the figure. The battle must have been a bloody one, the fighting being close. The fighters are seen in different postures and attitudes of striking, falling, rising, crouching and using the various implements of warfare—swords, daggers, spikes, etc.—from every point of vantage, apparently to inflict the greatest amount of damage; and shielding themselves against the blows of the enemy in every possible manner, bending, stooping and all but lying down. The hero of the day, Nāgattara, on his fine and well groomed and well caparisoned steed, with its head down in the stress of the fight, is seen to advantage in his turned, agile attitude, with his sword held aloft in his right hand, advancing against the enemy, who is at the head of a beautiful elephant whose raised up legs betray its agitated walk down the field of battle bearing his master, who shows up above his head his dagger indicating his desire to pierce it into the body of his chief foe.

At the head of the Doddahundi Stone (*E.C.* III i. T.-Narsipur 91 dated in 921 A.D., though Sir John Fleet assigns it to about A.D. 840,—*E.I.* VI. No. 6, and now in the Bangalore Museum) is a suggestive bas-relief

Miscellaneous
Sculpture :
A Domestic
Scene.—The
Doddahundi
Stone,
921 A.D.

depicting Nītimārga's death, the exact date of which event is not known, but his eldest son Satyavākya was present at it. It has been set down to 921 A.D. One of the king's followers, Agarayya by name, evinced his fidelity by being buried under him. The king is represented as dying on a couch, which is apparently wooden, two of its bent legs being visible. Underneath the couch, are two vessels, one globular and another oval, on two little stands, with their mouths closed by tight fitting lids. The king is lying down gently on his right with his right hand half resting on what appear to be double pillows, one on another, and touching the edge of the cot, with his crowned head raised up, and his outstretched legs, passing over the left lap of Agarayya, his family servant, who stands by supporting him by his right hand, rest partly on an oval foot pillow. The king wears a triple crown, circular ear-rings, pendants and necklaces, circular ornaments on the upper arms and at the wrists and on the legs. He is in his shorts and over him are two umbrellas, one big and another short. Agarayya wears a peaked cap and is dressed nearly in the same manner except that he has no ornament for either leg. He is, however, pointing his raised left hand with the five fingers open heavenward, apparently suggesting that Heaven is awaiting to receive His Majesty the King on his death. Behind the dying king, at his head-side, is the well-dressed figure of a young warrior-like boy, in full panoply, side-sword hanging, dagger tucked up to the waist and hand-knife in striking upside-down attitude, standing in great anguish slightly bent to one side, but brave withal. His face resembles that of the dying king and directly over his head, the hair of which is done up nicely in a double knot, one above another, with a flower in between, in crosswise fashion, producing a pleasing effect, is an umbrella, which shows his royal origin. This is without doubt, Nītimārga's "good son Satyavākya" as he is described, in the inscription,

which adds, that he—the latter—granted a *Kalnād* (i.e. grave-side gift) to Agarayya for his gallant deed. Agarayya's position in the sculpture shows that he not merely supported the king on his death bed by offering his lap to him (as his own son would have done according to immemorial custom) but also went one step further and allowed himself to be actually buried under the king. The dying king with his left hand on his loins, indicating not only the last stage of physical exhaustion requiring his being propped up on the couch but also the pain of final separation from those near and dear to him, his sorrowing but brave son, and the self-sacrificing *major-domo* filled with joy at the opportunity given him for demonstrating his loyalty are brought out with a sure hand. The scene is a domestic one, and that is well impressed by the couch and the vessels and by the very select nature of the party present on the occasion. The sculpture has been described as "rude" by Mr. Rice, but its rudeness is confined to the stone and does not extend to the realistic picture portrayed by it. There is no fault about its make-up and that is not by any means its least remarkable part. The arrangement of the three umbrellas, one held directly above the son, and the two others only on the king, and not on the serf, who is close by, shows that the artist's skill was undeniably great. The dresses and ornaments of the king, the *major-domo* and the royal son are equally faultless, the sash on the shorts of the son being nicely done up and brought neatly folded down to his ankles. One can almost perceive the effect of the pressure applied at the waist by this arrangement. There is, it may be remarked, no rudeness about the sculptor's art as depicted in this piece of work.

Very spirited is the representation of the fight between the hound and the boar at the head of the Ātukūr Stone, of the time of the Ganga King Būtuga. When set on

A Hunting
Scene on the
Ātukūr Stone,
950 A.D.

the chase; the hound; a fine beast with its short tail curled up to the hind part of its body; thrusts its right fore leg into the half-opened mouth of the boar and applies its wide opened mouth with its well formed teeth, to the forehead of the bear, which, with its short tail turned up in anger, and its hind feet being planted in the ground, and its fore feet raised up, parries the blow successfully, with the result, "the boar and the hound," as the inscription records, "died together." To expiate the sin committed by the hound—in thus dying in the conflict—a stone was set up before the temple of Chellēsva-
 vara at Ātukūr, and a suitable piece of land was granted for its worship by the temple priest. It is enjoined that if the latter "enjoys it (the land) but does not perform worship to the stone, (he) is guilty of the sins that (the) hound had committed." The attack of the hound on the boar as depicted in this sculptural piece is perfectly life-like, everything about the two animals being thoroughly natural and realistic to a degree. The idea of the sculptor seems to be to convey the impression that the animals are well matched, and their death together—*i.e.* simultaneously—shows that the hound, which ought to have succeeded, paid the penalty for its sins by dying with the boar. The contents of the inscription fully confirm this idea of the artist who has translated the object of the donor with both vigour and skill. The setting up of the stone is clear evidence of the love of the chase that prevailed in Ganga times and of the animals employed in it.

Sculptural
 Representa-
 tions of Ele-
 phant: Circa
 900 A.D. and
 907 A.D.

The figure of the elephant at the head of the Kyātana-
 halli stone inscription (*E.C. Mysore i. Seringapatam*,
 147) is a fine one, standing on its hind legs, in erect
 posture, with its proboscis slightly raised and bent
 gently inwards. It is shown as if it were about to bellow
 or as actually bellowing. Strikingly different is the

pose of the elephant on the Tāyalur Stone (*E.C.* Mysore i. Mandya No. 14) which is dated in 907 A.D. It is a well caparisoned one, with necklaces hanging and its tusk bent and turned outwards. The left fore leg is slightly forward and gives a majestic air of dignity to the animal.

In the representations of this animal, its two chief characteristics of sagacity and docility are usually brought out and suggest the great familiarity that the people of the time possessed with it. This familiarity is reflected not only in the sculpture of the period but also in the language of the inscriptions. Thus in the Ātukūr Stone (dated in 950 A.D.), the great Kannara Dēva, of the Rāshtrakūta line, which bore rule over parts of the Mysore State, is, for instance, described as "a marvel with elephants" and as a "champion over wild elephants."

Under the Chālukya rule, numerous Jain monuments came into existence in the old Kadamba country. At the Sāntinātha Basti at Baligami was set up in 1068 A.D. by Lakshma, the Governor of Banavāsi under the then Chālukya King, a pillar of victory, which with the temple has disappeared (*E.C.* VII, Shikarpur 136). It is mentioned, however, in an inscription set up at the temple by him at the gateway of the temple. The temple itself was, according to it, built by Lakshma, at the request of his Minister Sāntinātha, a great poet as well, who, it is said, converted the original wooden shrine into a stone one. This Jain temple has now disappeared, its probable site being marked by a massive seated Jain figure in the yard of a private house at Baligami. Another colossal fallen Jain statue lies to the east of the same village, but whether it belonged to the old temple is not known. But its colossal character marks it cut as a notable piece of sculpture.

(ii) Western Chālukyas—
Sōmēśvara II.
Pillar of
Victory at
Sāntinātha
Basti, Bali-
gami, 1159
A.D.

Vikramāditya
Brahma-
Jinālaya,
Kuppattur,
1077 A.D.

In the reign of his successor Vikramāditya, the beautiful Brahma Jinālaya appears to have been built at Kuppattur (*E. C. VIII. Shimoga ii. Sorab 262*, dated in 1077 A.D.). It must have been highly ornamented, if the inscription relating to it is to be believed. This inscription contains an elaborate account of its foundation. It is described as "an ornament to the world," for which the virtuous queen Mālala Dēvi obtained from King Kirtti Siddani the most beautiful place in Edanda as a grant. It was consecrated by her through the Jainā teacher Padmanandi Siddhānta Dēva and called Pārsva-Dēva Chaityālaya. To it the Brāhmins of Kuppattur, having been worshipped by her, gave the name of *Brahma-Jinālaya*. She purchased lands from these Brāhmins and endowed them also to the new temple.

Jain Basadis
at Humcha,
1077 A.D.

The Jain basadis at Humcha in the modern Nagar Taluk, which may be assigned to the same reign, must have been fine buildings, especially the Pancha-basadi, described in Nagar 35 (*E.C. VIII. Shimoga ii*) and other inscriptions as Urvi-tilakam, a glory to the world. They are now in ruins. These five basadis were built in 1077 A.D., the foundation stone for them being laid by the Jainā saint Srīvijaya Dēva (also called Pandita Pārijāta) the preceptor of Chattala Dēvi, adopted daughter of Rakkasa Ganga, who became the Pallava queen. The inscription states that the five basadis were built by Chattala Dēvi, who made grants of villages to them. Apparently, she greatly beautified them, as the inscription says, "she undertook the task of making the Pancha-basadi, known as Urvi-tilakam", *i.e.*, an ornament of the world. She is described as a great benefactor. She had gained renown, we are told, by completing "tank, well, basadi, temple, watershed, sacred bathing place, *satra* (feeding place), grove and other well known works of merit." The Pancha-basadi is described in the

inscription as "that lofty pile," which "was the foremost in the world." Its alternative name was *Panchakūta Jinā mandira*. This name indicates that the temple was one with five shrines in it, and must have been of the type which in the true Hoysala style came to be known as the *Panchakūtāchala*.

To the same period may be assigned many other basadis built by Ganga feudatories of the Western Chālukyas. The Minister of one of these, Nokkayya, built a good number — one at Tattakere, another in Harge and still another at Nellavati, the latter two in honour of his dead son. The local chief (a Ganga) made grants to these temples and conferred royal insignia and the village headship of eight villages on Nokkayya, the great minister of the time. The basadi built at Tattakere, shone, it would appear, with the big village of Tattakere surrounding it. Nokkayya built four more *basadis* and established places for the distribution of water and food as well (*E.C.* VII. Shimoga 10).

Tattakere,
etc. Basadis,
1085 A.D.

In 1113 A.D., in the reign of Bhujabala Ganga Pērmadi Dēva, apparently a Ganga feudatory of the Chālukyas, his second wife Bāchala Dēvi built what is described as a "beautiful" Jain temple at Bannikere, which the king and others endowed (*E.C.* VII. Shimoga 97).

Bannikere
Basadi, 1113
A.D.

On the subversion of the Gangas by the Chōlas in 1004 A.D., the Hoysalas rose to power in the west of Mysore, and eventually in 1116 A.D., expelled the Chōlas and became rulers of the whole country. Their birth-place was Angādi and they were Jains by religion. The ruined temples at Sosevur or Angādi must have been fine buildings. In one of them is a well executed image of Kēsava still standing and there are large figures of the

(iii) Hoysalas.
Vinayāditya.
Temples at
Sosevur or
Angādi:
Circa 1050
A.D.

Sapta Mātrika at the Vasantamma temple. But the finest and oldest sculpture is in the Jain basti, probably of the 11th century. In addition to the massive seated images of Jina, in one of the bastis is a striking female figure representing a Yakshini. Above her head is a beautiful leafy canopy, and studded over the whole are minutely sculptured arboral animals, such as birds, squirrels, tree-frogs, lizards, etc. She may be compared to the Yakshini Chanda, who is represented, on a pillar in the Barahat stupa, as standing under a tree, and raising her hands among the branches as if to pluck the blossoms (*vide* Cunningham's *Bhārhut*, pl. XXII.). The same subject is met with, decoratively treated under the *suchis* of the gateways of Sānchi (*vide* Grünwedel's *Buddhist Art in India*, 41).

Jain Temple,
Hale Belgola,
1094 A.D.

.. To the period—as Yuvarāja—of Vinayāditya's son Ereyanga may probably be assigned the ruined Jaina temple in Hoysala style at Hale Belgola. This is one of the temples that marks the transition from the Chālukya to the Hoysala style of architecture. The central ceiling of the *navarāṅga*, which is beautifully carved, has figures of the *ashta-dikpālakas*, seated on their vehicles with their consorts, the middle panel being occupied by Dhara-nēndra, with a five-hooded canopy, holding a bow in the left hand and what looks like a conch-shell in the right. There are also two well carved *chāmara* bearers, five feet high, lying mutilated. The *navarāṅga* doorway shows good workmanship. Inscription No. 148, dated in 1094 A.D. (E.C. V. Chennarāyapatna 148) records a grant by Ereyanga, father of Vishnuvardhana, to the Jaina guru Gōpanandi, whom it praises, and in whose favour it records the grant of the village of Rāchanahalli and the Belgola Twelve for repairs of the basadis of Belgola and other places. The period of this basti is probably 1094 A.D.

The basti at Hatna, Tiptur Taluk, known as the Nagara-Jinālaya, has a beautiful image which, according to an inscription on its pedestal, was set up by Mariyane-dandanāyaka, the father-in-law of king Ballāla I.

Basti at
Hatna: Circa
1100 A.D.

Punīsa, the general of Vishnuvardhana, employed his wealth without any fear in restoring Jaina basadis throughout Gangavādi as they were in the days of the Gangas. The Chōlas had been ejected from Talkad and with them, we are to infer, their faith, Saivism. The general Punīsa, who was largely instrumental in effecting the reconquest, proclaimed his victory by restoring the *basadis* of the older faith of the land. An inscription dated in 1116 A.D. (*E.C.* IV. Yedatore 6) states this in so many words. The words actually used in it are:—"Without any room for fear, in the manner of the Gangas, he decorated the basadis of the Gangavādi in Ninety-six Thousand-Punīsa-Rāja-dandādhisā."

Restoration
of Jain
Temples by
Punīsa, 1116
A.D.

According to an inscription dated in 1116 A.D. (*E.C.* IV. Chamarajanagar 83), Punīsa built a basadi at Chamarajanagar, which in his time was called Arakottāra, and endowed it. It was called the Punīsa-Jinālaya, or Trikūta-basadi. It is probably represented now by the Pārsvanātha basti at Chāmarājanagar where the slab containing this inscription has been found. In 1117 A.D. he built the Indirakulagriha at Sravanā Belgola and made a grant to it. (*E.C.* II. Sravana Belgola 74). His wife Lakshmi built in 1116 A.D. the Erudukatte basti, dedicated to Ādinātha, Sravana Belgola (*E.C.* II. Sravana Belgola No. 130).

Trikūta Basti,
Chamaraja-
nagar, 1116
A.D.

The Tērina Basti at Sravana Belgola, also known as Bāhubali Basti, from Bāhubali (or Gōmātā) enshrined in it, has a curious car-like structure in front of it. It is known as *mandara* and is sculptured on all sides with 52

Tērina Basti,
Sravana
Belgola, 1117
A.D.

Jina figures. Two varieties of mandara are mentioned—namely Nandīsvara and Mēru. The present structure belongs to the latter class. An inscription (Sravana Belgola 7) dated 1117 A.D. states that Māchikabbe and Sāntikabbe, mothers respectively of Poysala Setti and Nēmi Setti, royal merchants of king Vishnuvardhana, caused the temple to be erected and the *mandara* made.

Vishnu-
vardhana
Kattale Basti
on Chandra-
giri Hill,
Sravana
Belgola, 1118
A.D.

Another basti built by Punīsa himself is the Kattale or dark basti, owing to want of light in it. It is dedicated to Ādinātha, the first Tirthankara. His image is a fine seated figure, about 6 feet high, flanked by male chauri bearers (see plate XI in *E.C. II*). The sculptor has brought out the deep contemplative mood of the saint. The chauri bearers are in sympathy with this attitude, as their half-shut eyes show. These so-called "*chauri bearers*" are really Yakshas, carrying clubs in one of their hands and in the other a fruit, whose conical upper part is visible in the palm of their hands. From an inscription on the pedestal of the image, it is learnt that Ganga Rāja, the general of King Vishnuvardhana, caused the basti to be erected for his mother Pochavve—probably about 1118 A.D. This is the only temple on the Sravana Belgola hill which has a circum-ambulatory passage around the *garbhagriha*.

Basti at
Jinanātha-
pura, 1117
A.D.

Ganga Rāja founded Jinanāthapura, about 1117 A.D. together with the basti at that place. The basti is a fine specimen of Hoysala work. The figure of Sāntinātha is a fine image, 5½ feet high, flanked by male chauri bearers. The *navaranga* has four elegantly executed pillars adorned with bead work. It has besides, nine good ceilings, each about 1½ feet deep. One of these is of the lotus pattern, with no figure sculpture except for the *simha lalāta*, at top and bottom. This basti is perhaps the most ornate of the Jina temples in the State.

Among other Bastis of sculptural interest, belonging to Vishnuvardhana's time are the Savati Ghandavārana basti on Chandragiri Hill at Sravana Belgola built by his queen, Sāntala Dēvi in 1123 A.D., in which the male chauri bearers and Yaksha and Yakshini figures are of particular interest; and the Mallinātha basti at Ābalwādi in Koppa Hobli, Mandya Taluk, built in 1130 A.D. (*E.C. I. Mysore i. Mandya 50*). The Pārsvanātha basti at Bastihalli, near Halebid is well known for its turned and polished pillars, which yield double reflections. This basti was erected in 1133 A.D. (*E.C. IV. Hassan, Belur 124*). Sāmanta Soma, we are told, in an inscription of 1141-2 A.D. (*E.C. IV, Nagamangala 94*), built a lofty chaityālaya at Heb-Bidirurvādi. It was apparently called (*E.C. IV. Nagamanagla 95*) the Ekkōti Jinālaya, and its sculptor was Māchōja, who styles himself "the āchārya of Kalkarinad, the Visvakarma of Kaliyuga." Sāmanta Sōma's son, Māra Dēva, fell in some battle and his wife, the Mahāsati Mahādēvi, we are told in an inscription dated in 1150 A.D., from love to her husband, went to *swarga* with him, and he gained the world of gods."

Other Bastis
of the reign.

There is some fine sculptural work in the Bhandāri Basti at Sravana Belgola, which dates from the time of Narasimha I. It is the largest temple at Sravana Belgola, dedicated to the twenty-four Tirthankaras. The twenty-four figures, each about 3 feet high, stand in a line on a long ornamental pedestal in the *garbhagriha*. There are three doorways, the middle one being well carved, with large perforated screens at the sides of each. The *navaranga* doorway is well executed, especially its lintel which is carved with human and animal figures and foliage. A veranda runs round the whole building, as also a *stone railing*. The railing is supported by round pillars about 4 feet high, to which

Narasimha I
Bhandāri-
Basti,
Sravana
Belgola, 1141
A.D.

thick slabs, about 2 feet and 6 inches broad respectively, are mortised lengthwise at the bottom and top, leaving an open space of about 9 inches in the middle. The *mānasthambha* in front of the basti is a fine monolith. The temple is popularly known as Bhandāra because it was erected by Hulla, the *bhandari* or treasurer of the Hoysala king Narasimha I (1143-1173 A.D.): From Sravana Belgola inscriptions Nos. 345 and 349, it is noted that the basti was erected in 1159 and that Narasimha, giving it the name of Bhavyachūdāmani, granted for its upkeep the village of Savaneru. Inscription No. 345 speaks in praise of it thus:—

“The general Hulla caused this excellent Jina temple to be built with all adjuncts so that people said that it was a charming ornament of Gommatapura. Together with its enclosure, dancing hall, two fine strongly built large Jaina dwellings at the sides, and mansion with doorways resplendent with various elegant ornaments of foliage and figures, the matchless temple of Chaturvimsati-Tirthankaras, resembling a mass of religious merit, was thus completed by Hulla.”

Beautification
of Chandragupta Basti,
Circa 1145
A.D.

Various additions to the Chandragupta Basti on Chandragiri Hill at Sravana Belgola appear to have been made in the 12th century. Among these additions was an ornamental doorway set up in front with perforated stone screens at the sides, thus closing up the former open verāṇḍa. The doorway is beautifully executed, each architrave having fine fascias of elegant workmanship. The screens are pierced with square openings in ten regular rows and the interspaces, forty-five on each, are carved with minute figure sculptures supposed to represent scenes from the lives of the Sruta-Kēvali Bhadrabāhu and the Māurya Emperor Chandragupta. These sculptures, though exceedingly minute, are clear and display artistic talents of a distinguished order. As, in the eastern screen, the name (or rather signature) of

Dāsōja occurs in characters of the 12th century A.D., it is undoubted that it is the name of the sculptor who made the screens and the doorway. He is most probably identical with the engraver of the inscription 140, dated in 1145 A.D., included in the new *Sravana Belgōla* volume (*E.C.* II). This *Dāsōja* was the son of the sculptor *Rāmōja*, entitled *Sēvanuballara Dēva*. The outer walls are decorated with pilasters and above them with two fine friezes, one of two ornamental niches and the other of the heads and trunks of lions mostly in pairs facing each other.

The *navaranga* of the *Sāntisvara Basti* at Nittur, has nine beautifully carved ceilings. The elegantly carved doorway has fine fascias in each architrave and bears an inscription on the lintel giving the name of the artist who prepared the doorway.

*Santisvara
Basti, Nittur,
1160 A.D.*

The *Pārsvanātha Basti* at Heggere, in Chitaldrug District, built of black stone, is a fine specimen of Hoysala architecture, consisting of a *garbhagriha*, a *sukhanāsi* and a *navaranga*. It is an elegant structure possessing considerable architectural merit, being perhaps the only basti of its kind in the State. The *sukhanāsi* entrance has perforated screens at the sides, its pediment too being a perforated screen. The *navaranga* is supported by four good black stone pillars and its central ceiling, about 2 feet deep, has a lotus bud, and is similar to those of the *garbhagriha* and *sukhanāsi*, the other ceilings being square and flat adorned with lotuses of three consecutive rows of petals surrounded by knobs except the one at the entrance which has nine blown lotuses. The original Jina image is gone and in its place there is now a small figure of *Anantanātha*. The outer walls have no figure sculpture, but only a row of fine flowers of various patterns all round. The basti was built in 1160

*Pārsvanātha
Basti,
Heggere, 1160
A.D.*

(E.C. IV Chiknayakanhalli 21) during the reign of Narasiṃha 1 by the Mahāsāmanta Gōvidēva in memory of his deceased consort Mahādēvi-Nāyakiti.

Mahānavami
Mantapa,
Sravana
Belgola, 1176
A.D.

To the south of the *garbhagriha* of Kattale Basti, on the Chandragiri Hill at Sravana Belgola, stand two fine four-pillared mantapas side by side facing east, which belong to the time of Ballāla II. Both of them have inscribed pillars set up in the middle. The inscribed pillar in the north mantapa is beautifully executed, especially its top which is in the form of an elegant tower. The inscription on the pillar (Sravana Belgola No. 66) is the epitaph of a Jaina teacher named Nayakīrti, who died in 1176 A.D., set up by the minister Nagadēva, his lay disciple. There are likewise several other *mantapas* containing inscribed pillars of ordinary workmanship: one to the south of the Chāmunda Rāya basti, one to the east of Eradukatte basti, and two standing side by side like the Mahānavami *mantapas* to the south of the Tērina basti.

Ballāla II.
Akkana Basti,
Sravana
Belgola, 1181
A.D.

Very interesting sculptural work is to be found in the Akkana Basti, at the same village, which is the only temple in the village in the Hoysala style of architecture. It is a fine structure consisting of *garbhagriha*, *sukhanāsi*, *navaranga* and a porch. The *garbhagriha*, with a well-carved doorway, enshrines a standing figure, about 5 feet high, of Pārsvanātha, sheltered by a seven-hooded serpent. In the *sukhanāsi*, whose doorway is flanked by perforated screens, are seated, facing each other, fine figures of Dharanendra and Padmāvatī, the Yaksha and Yakshini of this Jina. They are all about 3 feet high and canopied by a five-hooded serpent. The *navaranga* has four beautiful black stone pillars ornamented with bead work and nine elegantly executed ceilings which are nearly two feet deep. The pillars are polished and have a shining

surface like those of the Pārsvanātha temple at Bastihalli near Halebid. The porch has also a fine ceiling. It has also a railed parapet or *jagati* with a frieze in the middle of flowers between pilasters. The outer walls are decorated here and there with fine pilasters and miniature turrets. The tower, consisting mostly of uncarved blocks, except for a row of figures from the bottom to the top in the four directions, has on its front embankment a beautiful panel very artistically carved with scroll work and surmounted with a *simha lalāta* or lion's head. The panel has a seated Jina figure under a *mukkōde* or triple umbrella in the centre flanked on either side by a male *chauri* bearer, a standing Jina and Yaksha or Yakshini. The pedestal is flanked by elephants. The embankment has at its sides figures of Sarasvathi. The tower itself has a seated figure in front. From the beautiful inscription (Sravana Belgola No. 327) which stands to the right of the porch, it is learnt that the temple was built in 1181 A.D. by a Jina lady Achiyakka, wife of Chandramauli, the Brahman minister of the Hoysala king Ballala II and that the king granted for its upkeep the village Bammeyanahalli. The temple is called Akkana basti, a shortened form of *Achiyakkana basti* i.e. basti founded by Achiyakka. This fact is confirmed by an inscription on the pedestal of the image of Pārsvanātha and by another at the village of Bammeyanahalli granted by Ballala II (E.C. V. Chennarayapatna 150 of 1182 A.D.).

During the time of the feudatory Kadamba chief Boppa, his foremost supporter, Sankara Sāmanti, apparently the general of the ruling Hoysala king, Ballala II, built what appears to have been a splendid temple dedicated to Sāntinātha at Māgudi. Māgudi evidently was a part of Bandanike, the royal city. The image of Sānthinātha, we are told, shone brilliantly—his feet illuminated by the rays from the jewelled crowns of gods, *Khēcharas*, and

Sāntinātha
Basti,
Māgudi,
1182 A.D.

serpents. "With however much milk he (Pārśvanātha, i.e., the image) is bathed, it disappears; though garlanded with flowers down to his feet, they vanish; though bathed with hot water, he on the contrary becomes cold;—is this not sufficient to describe the greatness of Sāntinātha?" Here is a further description of the image:—"The image removes the impurity of the feet, reflects in the hall and pillars the thoughts of the heart, gives life to the lines of figures and makes the walls appear as if moving,—such were the comments of the people on the Jinēndra temple which Sāmanta Sankara caused to be made in Māgudi." The beauty of the temple so impressed even the head of the (Brāhmanic) temple of Tripurāntaka at Baligami, that he not only praised it—so that, the inscription adds, it became a source of joy both to Jains and Sivaites—but also bestowed on it a *sthala vritti*, consisting of a garden of 500 areca trees, a flower garden, good rice-land and an oil mill. Other chiefs, kings and merchants also made grants to this temple. Both the shrine and the image in it must have been so well made as to have merited all this great praise. It is clear that the language employed is not altogether poetic or hyperbolic, but had a basis in fact.

Sāntinātha
Basti,
Sravana
Belgola, 1200
A.D.

Though small, the temple of Sāntinātha basti, near Sravana Belgola, is a fine example of Hoysala style of architecture. On the outer walls there are images of Jinas, Yakshas and Yakshinis. This appears to be a rare feature in Jaina temples as no such ornamentation is found on the outer walls of other bastis of this style of architecture. From an inscription on the pedestal of the god of this temple, it is learnt that it was built about 1200 A.D.

Lofty Jain
Image, Basti-
Hoskote,
Circa 1200
A.D.

At Basti Hoskote, Krishnarajapet Taluk, there is a lofty Jain figure, about 15 feet high, now enshrined in a new building. Apparently there was an important temple

here which has disappeared. The image probably belongs to *Circa* 1200 A.D.

To about the same period may be assigned the tall Brahmadēva Pillar set up in the basti at Kambadahalli in Nagamangala Taluk. It is about 50 feet high with proportionate girth. It has on the top a seated figure of Brahma facing east and bells all round. It is perhaps the loftiest Brahmadēva pillar known so far in the State. It has the usual decoration bands at regular intervals.

Brahmadēva
Pillar,
Kambadahalli
Basti, *Circa*
1200 A.D.

The Mangāyi Basti, at Sravana Belgola, built about 1325 A.D., in the reign of Ballāla III contains a standing figure of Sāntinātha. In front of this temple there are two well carved elephants. The temple was caused to be built by Mangāyi of Belgola, a crest-jewel of royal dancing girls, and a disciple of Abbinava Chārukīrti Panditāchārya. Though it was called Tribhuvana Chūdāmani, there is little striking about it and fully bears testimony to the evil days into which the Hoysala line had fallen.

Ballāla III.
Mangāyi
Basti,
Sravana
Belgola, 1325
A.D.

To the south-east of the village of Jinanāthapura, Sravana Belgola, is an inscribed tomb, generally known as *samādhi mantapa*, but designated *silākūta* or stone-house in the inscription. It is a square stone structure, about 4 feet broad and 5 feet high surmounted by a turret, and walled up on all sides without any opening. The inscription on it commemorates the death in 1213 A. D. of Bālachandra Dēva's son, a disciple of the royal guru Nēmichandra Pandita of Belikumba. The *silākūta* was built by Bairōja on the spot where the body was cremated. The epitaph concludes with the statement that a woman named Kālabbe, probably the widow of the deceased, also ended her life in 1214 A.D. (*E.C.* 11. Sravana Belgola No. 389.) There is a similar, but smaller, tomb on the rock to the north of the tank known as Tāvarekere to the

Jain Tombs
Silakutas at
Jinanāthap-
ura, 1213 A.D.

west of the smaller hill at Sravana Belgola. It has an inscription close to it (*E. C.* 31. Sravana Belgola No 362), which says that it is the tomb of the ascetic Chārukīrti Pandita, who died in 1643.

Nishidis at
Halebīd, 1295
A.D.

At Pushpagiri, near Halebīd, there are some interesting Jain *nishidis* or monuments which deserve notice. They are memorials to Jain *gurus* who performed the austere religious fast called *sallekhana*. One of these is dated in 1295 A.D. and commemorates the death of Vardhamāna Maladhāri Dēva, the composer of the inscription relating to it being the poet Padma. There are a few more memorials of this kind in the Jain temples at Halebīd (*E.C.* V. Belur 131-4). They have the figure of the *guru* and his disciple sculptured at the top, sometimes on more than one side, with their names written below, and a small table, called *thavana kōlu*, on which the book that is taught is supposed to be placed, is represented between them (*M.A.R.* for 1907-08, Para 50).

MEDIEVAL PERIOD.

(a) Brāhman.
(i) Vijayanagar Kings,
1336-1565 A.D.
Types of
Monuments
(1) Temples

With the silent displacement of the Hoysalas by the Vijayanagar dynasty, the Dravidian style of architecture became once again predominant in the land. The resuscitation of this style resulted in the erection of many temples in that style in the State. But the temples erected in that style bear manifest traces of the long popular Hoysala art. Several of these temples are built on high terraces like temples built in the Hoysala style. Often also additions in the Dravidian style have been made to temples erected in the Hoysala style, both in the sculptural and architectural parts. For instance, the front hall added to the Hoysala temple at Settikere, in Tumkur District, is in the Dravidian style. Later Dravidian temples present, likewise, some features of the

Sārācenic style. This was specially so in the sculptural part of new erections (*e.g.* Venkataramana temple at Rāmpura).

The Vidyāsankara temple at Srīngēri is another example of a temple in the Dravidian style which has noteworthy Hoysala features about it. So marked are the Hoysala features in its construction that it has been seriously set down by some writers as a Hoysala temple. A close examination of the interior and exterior parts of the temple, however, leaves little doubt that it is a temple built primarily in the Dravidian style, with Hoysala features in its ornamentation. It is, in fact, the most ornate temple in the Dravidian style in the State. Its chief Hoysala features are: it is built on a raised terrace; it has rows of animals, Purānic scenes, etc. on its outer walls. But in its plan, it is plainly Dravidian. A fuller description of its architectural features will be found in Chapter VI *Architecture*. From the sculptural point of view, it is, as has been remarked, a veritable museum of sculptures for the study of Hindu iconography. The elaborate figure sculpture, the Purānic scenes, and the chains of stone rings hanging from the eaves at several of its corners deserve special mention.

Vidyāsankara
Temple at
Srīngēri, 1356
A.D.

The newly built temple of Sārāda at this place shows great skill in modern sculptural work. A little to the south of it, is a lofty *dīpastambha* or lamp-pillar, about 35 feet high, with a male figure (often mistaken as a representation of Buddha) with folded hands on the south face.

Sārāda
Temple

The temple at Virūpākshipura in Kolar District, perhaps, the largest temple in the State, was built during the reign of Dēva Rāya II (1419-1446 A.D.) It has a Pārṇvati shrine, which is unique in having the figure of a lion in front of it, just like Nandi in front of Siva temples.

Virūpāksha
Temple at
Virūpākshi-
pura, Circa
1420 A.D.

Mantaps at
Melkote, 1458
A.D.

At Melkote, the pillars of the mantapa in front of the Lakshmidēvi temple, have fine sculptures with short inscriptions underneath them explaining them. The sculptures represent scenes from the *Rāmāyana* and the *Bhāgavata*. The inscriptions show that that *mantap* was put up in 1458 A.D. by Ranganāyaki, wife of Timmadannāyaka, minister of Dēvarāya II and Mallikārjuna, who describes himself as "the lord of Nelamangala and the restorer of Melkōte." Two of the sculptural representations may be mentioned: one representing the killing of Kamsa by Krishna and the other showing Vibhīshana visiting Rāma (*M.A.R.* 1906-07, Para 31). To the same class belong the figure sculpture to be found on the pillars in the Tirukāchchi-Nambi temple at Melkōte, which has also been assigned to the time of Mallikārjuna. The sculptures have below them descriptive inscriptions. They are 13 in number and the inscriptions below them show that they are illustrative of the incidents connected with the life of Arjuna. One, for instance, states that it represents Arjuna's penance on the Indrakīla mountain. (See *M.A.R.*, 1907-08, Para 61).

Varāhaswāmi
Temple at
Mysore, 1499
A.D.

The Varāhaswāmi temple at Mysore, which goes back to a time anterior to 1499 A.D., has a finely carved doorway and well executed pillars.

Gaurīswara
Temple,
Yelandur,
1500 A.D.

The Gaurīswara temple at Yelandur should have been a fine temple in the Dravidian style, judging from the Mahādvāra and the Panchalinga cells. It has been recently restored with the materials of a ruined temple at Yeriur. It was built, according to one inscription in it, in 1500 by Singe-Depa, a Hadinadu chief, while Mudda Rāja, a later Hadinadu chief, added the fine Panchalinga cells and the Mahādvāra with beautiful sculptures in them. The pillars have sculptures illustrating scenes from the Saiva Purānas and the *Rāmāyana*.

In the fine Dravidian temple of Mallikārjuna at Pankajanahalli, which belongs to the time of Krishna Dēva Rāya (1509-1530), the Mahādvara has notable figure sculpture. Among the sculptures on the pillars may be mentioned: Kannappa armed with a bow, piercing his eye with an arrow and kicking a *linga* canopied by a three-hooded snake; Saktiganapati or Ganapati with his consort on his left thigh; and Siva as Lingōdbhava-mūrti, with a bear (Vishnu) at the bottom and a swan (Brahma) at the top.

Mallikārjuna
Temple,
Pankajana-
halli, Circa
1510 A.D.

One of the best examples of the influence of Hoysala art in temples built in the Dravidian style is the Aghorēswara temple at Ikkeri, the second capital of the Keladi kings. (Mr. Rice gives the ground plan of this temple in *E.C.* VIII ii. Trans. Page 210). It is a stone building of large and well proportioned dimensions, erected after the style of the Dravidian temples of Vijayanagar. The Nandi pavilion in front is a particularly handsome structure. The sculptural details are worthy of note. The pillars exhibit splendid workmanship—delicate and finished to a nicety as to detail. The four little swans on the top, on one side, and the three others with the tiny Yaksha with the mace in his right hand, to fill the place of the figure of the swan left out, add not a little to the effect produced by the skill displayed in the construction of this *mantap*. Likewise is the lotus row at foot ending with the conventional lion. The figure sculpture is throughout most delicately done up, while the beauty poses of the Yakshas and Yakshinis and the rearing and crouching lions appearing above and below the several pillars, on either side, add to the graceful impression produced by the structure as a whole. Though there are traces of Sāracenic influence in the architectural style adopted for it, there is none of it anywhere in its sculptural details, which show unmistakable traces of

Aghorēswara
Temple,
Ikkeri, Circa
1560 A.D.

the dominant Hoysala art. In the *sukhanāsi* (vestibule) of this temple is a small translucent Nandi carved out of white spar. Over the sanctuary is a big stone tower with a projection in front as in Hoysala temples. On the outer walls of the temple there are, at regular intervals, some twenty perforated windows with ornamental arches, which are worthy of note, a trace apparently of Sāracenic influence. On the floor in front of the shrine, in the temple, are effigies of three of the Kēladi kings, doing obeisance, with the name inscribed above each. One of them, Huchcha (mad) Sōmasēkhara, is represented as manacled and fettered. The distance between the central pillars was adopted as the standard measure for garden land. A rod of this length, equal to 18 feet 6 inches, was the space called *Dāya* allowed for one tree, and the *Shist* or assessment was fixed on 1,000 such *Dāya* at various rates.

Temples at
Āvani—16th
century
additions.

The fine temples of Lakshmanēsvara, Bharatēsvara, etc. at Āvani built in this style, have sculptures on the outer walls, while their *navarangas* contain splendid ceiling panels of the *ashta dikpālakas*. The stone doorways of some of these temples are of black stone and beautifully carved. Though the age of these temples goes back to the middle of the 10th century A.D., there is no doubt that additions were made to them from time to time. The figures of the “boar” and the “dagger” sculptured on the walls of the storehouse of the Rāmēsvara temple show that during the Vijayanagar period additions were undoubtedly made to some of these temples.

Gōpāla
Krishna
Temple at
Krishnarāja
Sāgara, Circa
1560 A.D.

The Gōpālakrishna temple at Krishnarāja Sāgara (Kannambādi) is still another instance of a Dravidian temple with Hoysala features about it. The image of Gōpālakrishna is beautifully carved. It stands under a

honne tree, which is likewise well executed, playing upon a flute, the whole being about 6 feet high. At the sides of the image are shown cows eager to listen to the flute; above these come the *gōpas* or cowherds, *gōpis* or cowherdesses, gods and sages, and above these again are sculptured around the head of image, the ten *avatārs* of Vishnu. The cloths on a few of the *gōpi* figures are shown as falling away from their waists. A monkey is represented in the act of climbing the tree. This temple is said to have been enlarged by Narasa Rāja Wodeyār, son of Rāja Wodeyār (1578-1617.)

The remains of the temples at Terakanāmbi show that they were of very large dimensions, but there was much stucco ornamentation in the interior. The fame of this temple in mediæval Mysore was so great that according to Gundlupet 8 (dated in 1520 A.D.), the minister of the then ruling Vijayanagar King, Krishna Rāya, paid a visit to it and made a grant of 2 *hana* from every village in Terakanāmbi for the maintenance of the Ālvār enshrined in it. Four sides of a stone pillar in the Hanumantha mantapa are illustrated in Rice's *E.C.* IV. Mysore ii. Text P. 56. It was built in 1640 A.D. (see Gundlupet 10). Gundlupet 10, dated in 1640 A.D., says that one Kempa Narasimha Setti built this "new mantapa" in the central street of Terakanāmbi and "newly set" in it the god Hanumantha. For the offerings to the god Hanumantha and for the *satra* (feeding-house) there, for daily distribution of food to Brahmans, the Mysore ruler, the great Narasa Rāja Wodeyar, made a grant, rent-free, of a village (Puttanapura) in the Terakanāmbi *sīmē* granted to him for his kingship by the Vijayanagar King Venkatapati Dēva Mahārāya.

Temples at
Terakanāmbi
1640 A.D.

The architectural details are typical of the Vijayanagar style, with the rearing lions ridden by professional hunters (or soldiers). Among the pillar sculptures from

this *mantap*, there appears a series of gods and goddesses that are of unique interest as much mythologically as from the history of art—very much in this respect like those appearing on the pillars at Barahut. Among these may be mentioned the figure of Vishnu, with four hands, in two of which are the *sankha* and *chakra*, his weapons, riding a rearing horse, on the south face of the pillar. This is an uncommon representation of Vishnu. The representation of Vishnu in his *Asvasiras* incarnation is well-known, but not *riding* a horse as on this pillar. On the same face of this pillar, lower down, is the representation of the *Kūrma avatār* in the form of half-human (upper half), half-tortoise (lower portion), the body of the tortoise being supported by four legs. The half-human portion has one head but four hands, in two of which. *sankha* and *chakra*, the weapons of Vishnu are carved. In the north face, there is in the upper portion an elaborate representation of *simha lalāta*; and in the lower the figure of Hanumān (to whom the *mantap* is dedicated) at whose feet—touching it, in fact, at the point of their contact—is the tail of a hunting dog, which is lying on all its fours, and whose mouth is touching a series of three lion-heads, which forms the base of the pillar. At the capital, on this side, is the figure of a comical looking dwarf, kneeling on his right foot, reminding one of the dwarf-like demons which one sees on the pillar capitals at Sānchi. On the west face, in the upper part, is the figure of the Narasimha (Man-Lion) incarnation in the royal posture, with one head and four hands, in two of which are the conch and the discus, the weapons of Vishnu. Lower down, on the same face, is the standing figure of Vishnu in the Boar (or Varāha) *avatār*, the Boar looking you full in the face. This is an unusual form, as the style is to represent the Boar to the proper left or in a jumping attitude. On the east face is the Matsya (Fish) incarnation representation—the upper portion human (with four hands, in two of which are the

conch and discus) and the lower portion a *fish*. Above it, on this face, is a dwarfish sitting figure, with bare head, carrying what appears to be an umbrella on its left shoulder. This probably represents the *Vāmana avatār* or a scene from actual life of the period, very similar to the pillar figure sculpture in the Madura temple and elsewhere in Southern India, in which adaptations of forms to conform to local conceptions, *i.e.*, hunting scenes of the Kurambars and the like, have been developed in a highly grotesque fashion. Above this figure, below the capital, is another standing figure, also diminutive in size, which probably is intended to represent the donor of the *mantap*. In case it represents the *Vāmana avatār*, this figure may be intended to stand for Bali.

The huge Bull, on the way up to the Chāmundi hill, is carved out of a monolith and is artistically executed with rich ornamentation. The figure, which is 23 feet long, 10 feet broad and 11 feet high, is seated on a terrace, facing south. The head is at a height of more than 15 feet from the ground level. It is said that the bull was caused to be made in 1664 by Dodda Dēva Rāja Wodeyar of Mysore.

Bull on
Chāmundi-
Hill at
Mysore, 1664
A.D.

The double temple of Rāmēswara and Virabhadra at Keladi belongs to the Vijayanagar times. According to an inscription on the *Dīpamale Kamba* of the Virabhadra temple at Keladi, dated in 1681 A.D. in the reign of Sivappa Nāyaka, the *Kambha* was set up through the agency of Siddha Basappayya of the treasury. (*E.C.* VIII. Shimoga ii. Sagar 28.) In the Rāmēswara temple at Keladi is an effaced Virakal dated in Sakha 1112—1189. A.D. (*E.C.* VIII Shimoga ii. Sagar 36.) The temple is apparently an old one, though probably rebuilt in Vijayanagar times. The *gandabhērunda* ceiling of this temple is a remarkable piece of sculpture. It is conceived in the best classical Indian style and is, perhaps, one of

Double
Temple of
Rāmēswara
and Vira-
bhadra at
Keladi, Circa
1681 A.D.

the few examples of its kind in the State. It illustrates in a naive and humorous manner how even animal forms could be used decoratively. It is closely connected with pillar-form decorations of the same kind that may be traced from Asōkan to Vijayanagar times (see Grünwedel, page 53.) The design is exquisitely conceived. Round about the square surface, runs a floral border, with alternate lotus and jasmine flowers intertwined one into the other. At each of the four corners is a *simhalalāta* (or Lion-head) embellished in a strikingly simple and chaste manner, the floriated tongue, in each case, being of a different design, but all the forms being cunningly connected one with the other by means of a budding flower placed between every recurring pair of lions from side to side. Within this variegated but harmoniously blending floral headpiece, is cut out the *gandabhērunda* (or double eagle) with two necks and two beaks, but with one body from below the neck and two legs. Its outspread wings and body, and its strong legs are shown in an impressive, but by no means inartistic, manner. In each beak, the eagle holds tight a fierce-looking but lamb-like lion, which has standing on it and holding in its closed-up claws an elephant (a tusker). In its jewelled right leg, it holds up another elephant (also a tusker), by whose proboscis hangs an athlete; likewise in its jewelled left leg it holds another elephant (similarly a tusker), which has its proboscis twisted round its left foreleg. A peculiarity of these creatures, hanging one by the other, is that there is life in them—which is in keeping with the popular Indian belief which regards these animal figures "as real animals standing one upon the other."

Sōmēswara
Temple at
Māgadi, 1712
A.D.

The ceiling in the *navaranga* of the Sōmēswara temple at Māgadi is well sculptured on all the sides with figures of animals, etc., some of the panels showing skilful combinations of birds, men and beasts. A panel on

the west face of the north-west pillar of the *navaranga* has a sculpture of three birds which are ingeniously combined.

The little temple at Jambitige, Koppa taluk, though built in 1733, is remarkable for its sculptures. It is simply replete with figure sculpture. The story of the *Rāmāyana*, *Mahābhārata* and *Bhāgavata* are found to be delineated in the south, west and north walls. The figure of Kāmadhēnu, the celestial cow, with five faces, is a notable piece of work.

Temple at
Jambitige,
Koppa Taluk
1733 A.D.

Mahāsaticals, or memorials for women who committed *sati*, of this period are numerous in the State. The custom of *sati* was widely prevalent in Vijayanagar times. In *Mandya 103*, we have the example of the three wives of a man offering, as it is called, "arm and hand" (*tōl-Kayyi*) in honour of the death of their husband. The "arm" and the "hand" are the symbols on the *masti* or *mahā-sati-kals* or stones erected to women who were immolated with the dead bodies of their husbands—a human arm, projecting from a post or pillar, with a hand raised from the elbow, the fingers open and a lime between the thumb and the fore finger. No satisfactory explanation has been met with of the pillar and the lime. (*E.C. Mysore i. Mandya 103* dated in 1417 A.D.). There is, however, a tradition that women committing *Sati* approach the funeral pyre playing a lime in their hands.

(2) *Mahāsati-*
kals.

On the disruption of the Vijayanagar kingdom, the country was overrun by the Pālegars, who continued the traditionary Vijayanagar style, but it is clear that sculpture as an art had declined lamentably by then for the expression of the idea of either beauty or form. There is a perceptible cold formalism about the art that shows that the sculptor had fallen on evil days. Still, it must be admitted, that the temples of Ranganātha at Rangasthala

(ii) The
Pālegars of
Mysore, *Circa*
1600-1750
A.D.
Decline of
Sculptural
Art.

(Circa 1600 A.D.), Gaurīsvara at Yelandur (1654 A.D.) and Nīlakantēsvara at Jambitige (1733), show not merely mechanical skill in the carving of figure sculpture but also that the native cunning of the Mysore sculptor had not altogether deserted him.

(iii) Mysore
Kings from
Rāja Wodeyar
to Krishna
Rāja Wodeyar
III, 1617 to
1800 A.D.
Paravāsu-
Dēva Temple,
near
Gundlupet,
Circa 1700
A.D.

In confirmation of this remark, may be cited the sculpture on a pillar at the Paravāsu-Dēva temple near Gundlupet, erected by Chikka Dēva Rāja of Mysore, in memory of his father, in the 17th century. (See *E.C.* IV, Mysore ii. 70). The capital is as imposing as that of any Vijayanagar temple of post-Krishnarāya times; the cross-piece is well carved with the figure of a lion on it; below the cross-piece is a well dressed warrior riding a lion, which in its open mouth holds an elephant, whose tail is hid up to the tail of the lion. This is an echo of the *sabbadātha jātaka* of the most attenuated type. On the pillar proper; at the top, is a most comical figure of a man, with its right hand stretched forward and holding in its left an umbrella resting on the shoulder, the man himself being in a restless, running attitude. Next below, is a spirited horse with its legs up and the rider a diminutive personage—hardly visible. Below this figure, is a standing figure of Vishnu, with discus and conch in two hands, and as regards the other two, the left holding a flower and the right being in the *abhaya* posture. The base of the pillar bears floral decoration. There is here not only a survival of the idea referred to by Grünwedel that animal forms when used decoratively would be regarded as living animals but also a representation of the humorous side of the life of the day.

Ahōbala
Narasimha
Temple,
Niratadi,
Chitaldrug
District.
Circa 1700
A.D.

Another illustration of the decay of sculptural art in this period is the Ahōbala Narasimha temple at Niratadi, which, both temple and image, according to Davangere 164, dated in 1698 A.D., was destroyed by the army of Aurangzib, and rebuilt by the Chitaldrug chief Barmaṇa

Nāyak. The design is good, though the execution is inferior. According to the inscription, the original temple seems to have been built in 1636 A.D.

The sculptured stone in Chitaldrug Park tells the same tale. The inscription on it is dated in the Kaliyuga era, in the year corresponding to 1761 A.D. It records that Yādi Gauda Nagappa had nine wives and a son. He and his wives with the child are figured on the stone with the names of seven of the females inscribed over the figures. He must have been a person of some importance as he is represented as riding a caparisoned horse with a servant holding a mace behind him (*M.A.R.* 1908-09, Para 106). Sculpturally, the representation is a tame affair.

Sculptured Stone at Chitaldrug Park. 1761 A.D.

There are to be seen in many temples of Dravidian design sculpture of some unusual or notable kind. These are brought together here in one conspectus for convenience of reference. They range in age from about the middle of the 14th to about the middle of the 16th century :—

Notable or Unusual Sculpture — 14th to 16th Century.

In the Gōpālakrishna Temple at Patrēnahalli, Kolar District, above the lintels of the central *ankana*, runs on all the four sides a panel representing scenes from the *Rāmāyana*, including Rama's marriage or coronation. Rāma is here represented with four hands, which is unusual.

Gōpālakrishna Temple, Patrēnahalli, Kolar District.

The outer walls of the Vēnugōpālaswāmi temple at Devanhalli have a frieze of large images, about 2 feet high, illustrating scenes from the *Rāmāyana*, Bālakānda being well illustrated. On the west wall, the coronation of Rāma is depicted, while a portion of the south wall is devoted to the boyish freaks of Krishna.

Vēnugōpālaswāmi Temple, Devanhalli.

Ādinārāyana
Temple,
Dodballapur.

The four pillars of the *navaranga* of the ruined temple of Ādinārāyana at Dodballapur, which must originally have been a fine one, contain interesting sculptures. One pillar illustrating the *Rāmāyana*; another, the *Bhāgavata*; a third, the story of Narasimha *avatār*; and a fourth, the story of Gajēndramōksha, may be specially noted. On the outer wall is illustrated the Bālakānda of the *Rāmāyana*, as at Devanhalli.

Virabhadra
Temple.
Mel-Koppa.

In the Virabhadra temple at Mel-Koppa, there are on its outer walls, interesting sculptures representing some of the *līlas* or sports of Siva. The representation of the destruction of the three cities by Siva, and of Yama, the god of Death, are specially noteworthy.

Ānjanēya
Temple,
Sidlaghatta.

The Ānjanēya temple at Sidlaghatta has some carved stones brought from some other ruined temple and built into it. The sculptures illustrate the story of Daksha's sacrifice. One of the stones shows Daksha in the company of Brahma and Vishnu engaged in performing the sacrifice, Agni being represented by a figure with two heads; another shows Virabhadra in the act of cutting off Daksha's head; and a third shows the headless Daksha standing with folded hands, while some one places a ram's head on his neck.

Vaidyēsvara
Temple,
Māmbali
(Agara,
Yelandur
Taluk.)

In the Vaidyēsvara temple, at the village of Māmbali, is a good figure, about 4 feet high, of Shanmukha, seated on the peacock, with 12 hands, three of his faces being to the front and the other three at the back.

Venkatara-
mana
Temple,
Chiknaya-
kanhalli.

The pillars of the *navaranga* at the Venkataramana temple, Chiknayakanhalli, which is built in the Dravidian style, are sculptured on all sides, some of the sculptures being ingenious combinations of animals, such as an elephant and a bull with one head, and so

on. Other sculptures worthy of note in this temple are those of Vyāghrapāda worshipping a *linga* and the hunter Kannappa piercing his eye with an arrow and kicking a *linga*. Kannappa was one of the 63 Saiva devotees referred to in the Tamil *Periyapurānam*. There is a shrine of Kannappa as well at this place, and it has an old wooden doorway elegantly carved with human and animal figures. It is one of the few wooden sculptures in the State worthy of mention for the excellence of its workmanship. A wooden car at Melkote showing equally good work is now no more.

In the Ādinārāyana temple, at Hutri-durga, one of the pillars in the *navaranga* has the ten incarnations of Vishnu and another the rare figure of Matsya-Hanuma, whose exploits are recorded in the *Mairāvana purāna*.

Ādinārāyana
Temple,
Hutri-durga.

Close to Koppal, on the western slope of the smaller hill at Bettadpura, a huge figure of Hanumān measuring 15 feet by 5 feet, facing to the right, has been carved. Its left hand, holding a mace, is placed on the waist and its right hand is raised. On its right shoulder sits Lakshmana fighting with Indrajit, who is shown higher up on the slab. Below the figure is another tiny figure of Hanumān, like the bigger one, with the figures of a fish and a tortoise beside it. The name of this Hanumān is Vira-Hanumantha (*M.A.R.* for 1924 Para 1).

Figure of
Hanumān,
Bettadpura.

The Narasimha temple at Kunigal is a large Dravidian structure. Before the goddess' shrine attached to it, is a *four-armed* figure of Garuda, holding a discus and a conch in the upper hands, the lower ones being folded as usual. Such a figure of Garuda is rather rare. In the Sōmēsvara temple, also a Dravidian structure, there is a good and spirited figure of Mahishāsura-mardhini, the setting

Narasimha
and
Sōmēsvara
Temples,
Kunigal.

up of which is attributed to the great Sankarāchārya. Among other figures is a representation of Sūrya, about 4 feet high, flanked by his consorts Samjna and Chhāya, who do not, however, shoot but merely hold an arrow in the right hand and a bow in the left. The pedestal is carved with Aruna and seven horses and the *prabha* or glory is sculptured with the figures of the eight remaining planets. In a *mantapa*, situated to the north-east of the temple, stands leaning against the east wall, a figure, about 4½ feet high, of Garuda on whose pedestal are carved a fish, an elephant, a scorpion, a tortoise and a crocodile. The meaning of this symbolism is not clear. Mr. Narasimhachar suggests that these sculptures might perhaps be compared with those usually found in the monasteries of Ceylon (*M.A.R.* for 1919, Para 30).

Gangādhārēśvara Temple,
Turuvekere.

In the Gangādhārēśvara temple at Turuvekere there is a beautifully carved Nandi of black stone, about 7 feet long, 4½ feet broad and 7 feet high, which though several centuries old, still retains a brilliant polish. The *linga* in this temple is a very fine piece of work. The *jata* or matted hair is beautifully shown with a seated figure of Ganga on the tiara holding a rosary in the right hand. Above the figure of Ganga is a seven-hooded serpent, the ornament of Siva as Nāgabhūshana. The *prabhāvali* which goes round the *linga* is most delicately carved. In a shrine in the *prākāra* is the image of the goddess of the temple, a well carved figure, about 4½ feet high, holding a noose, an elephant-goad and a rosary in three hands, the remaining hand being in the *abhaya* pose. These attributes are usually associated with Sarasvati, but the pedestal bears the lion emblem, which is Pārvasī's. Though the figure does not represent the usual form of Pārvasī, it represents a peculiar form of that goddess known as Ādhārasakti, which is given these attributes in Hindu works on Iconography.

The Chennakēśava temple at Anekal, perhaps the oldest in the place, has sculptures on the pillars illustrating the stories of several of the ten incarnations of Vishnu, such as Narasimha, Krishna and Vāmana. Among other noticeable carvings are a figure of Vishnu with fourteen hands and a large conch shell.

Chennakēśava Temple, Anekal.

The Bail Ganapati at Holalkere is a huge figure, about 9 feet high, seated on a huge pedestal marked with the rat emblem. It is in the open ground enclosed by a low compound.

Bail Ganapati at Holalkere.

An ornamental stone cot is to be seen at the Oriental Manuscripts Library, Mysore. This cot measures 7½ feet by 6 feet and is well carved and ornamented on all the four sides and has a flower in the middle of the upper surface. The legs, which are separate pieces about 2 feet high, are also well executed. It is said that the cot once belonged to Kempe Gauda of Māgadi.

Ornamental Stone cot at Oriental Manuscripts Library, Mysore.

To the south of the Police Station in Dodpet, Mysore, is a shrine containing a figure of the (five-faced) Panchamukhi-Hanumān—three faces in front, one on the crown of the middle face and one on the back and ten hands, five in front and five on the back. The figure is said to have been set up during Dewan Pūrnaiya's time.

Shrine at Dodpet, Mysore City, 19th century.

Stambhas or pillars of different kinds are found before most Dravidian temples. These include *Garuda-stambhas* (Garuda-pillars), *Dhavaja-stambhas* (Banner-pillars), *Dīpa-stambhas* (Light-pillars), *Gantē-stambhas* (Bell-pillars), *Jayastambhas* (Pillars of victory) and *Uyyāle-Kambhas* (Swing-pillars). Some of these taper uniformly and look quite graceful. Some also have elaborate pedestals. The figure sculpture at bottom varies with

Stambhas or Pillars of different kinds, 14th to 17th century.

the nature of the presiding deity—Siva or Vishnu. The *Dipastambhas* have suitable pavilions at their tops for the retention of lights. Occasionally, some of them have figures on them indicating their donors. Their erection varies in date from above the middle of the 14th to the middle of 17th century.

Soumyakē-
sava Temple,
Nagamangala.

The *Garudastambha* before the Soumyakēśava temple at Nagamangala, a temple in the Hoysala style, is one of the finest in the State. It is about 55 feet high and $2\frac{1}{2}$ feet square at the bottom, is sculptured with fine scroll work on all the sides from top to bottom and has the necessary appliances, such as iron chains, etc., for placing lamps on the top. It is said to have been built by Jagadēva Rāya, Chief of Nagamangala, who is said to have built the *gōpura* of the temple.

Jvaraharē-
svara Temple,
Kandavāra,
Kolar
District.

To the north-west of the Jvaraharēśvara temple at Kandavāra, Kolar District, there is a fine *Garudakambha* which is about 40 feet high, with an ornamental pedestal sculptured with perpendicular bands of scroll work on all sides. It tapers nicely and is decorated on all the four faces with scrolls containing figures in every convolution. Opposite to it once stood, it would appear, a Varadarāja temple.

Vēnkatarama
Temple,
Midigesi,
Tumkur
District.

The Garuda-pillar opposite to the Venkataramana temple at Midigesi is about 40 feet high, and is decorated with scroll work on all the sides. The pillar was unfortunately broken in the middle by a stroke of lightning, and the upper portion, in consequence, is lying low.

Ranganātha
Temple,
Ummattur.

The Ranganātha temple at Ummattur has a fine *Garudastambha* in front, about $2\frac{1}{2}$ feet square at the bottom and 25 feet high. It has on the west face a

male figure about 3 feet high, standing with folded hands and wearing a garland, a dagger and large earrings, which probably represents some Ummattur chief who built or renovated the temple. This figure is repeated in the *navaranga* also. The figures on the other faces are Hanumān, Garuda and Para-Vāsudēva.

The temple of Rāma at Kadaba has a fine *Garudasthambha* in front about 25 feet high and $2\frac{1}{2}$ feet square at bottom. The pillar has an iron frame at the top for placing lamps. It has on the west face Garuda, on the south a lotus, on the east a discus and a conch with *nāmam* and on the north a swan.

Rama
Temple,
Kadaba.

The Kailāsēvara temple at the same place is an older one and has also a lamp-pillar in front of it. The pillar is about 20 feet high and 3 feet square at bottom. It shows on the east face a *linga* canopied by the hoods of a serpent, on the south a lotus, on the west a swan, and on the north Nandi with a couple with folded hands below it.

Kailāsēvara
Temple,
Kadaba.

There is a good *Garudasthambha* at Tattakere about 20 feet high before the Ranganātha temple. It has as usual, a *Garuda* on the side facing the temple, a figure of Rāma on the east, a conch-blower on the north and a vase on the south.

Ranganātha
Temple,
Tattakere.

To the right of the *Dhwajasthambha* of the Lakshminarasimha temple at Nuggihalli is a pillar, with an ornamental capital known as *Jayasthambha* or pillar of victory. Tradition has it that this pillar was set up by the sculptor who built the temple as a memorial of the victory gained by him over other sculptors.

Lakshmi-
narasimha
Temple,
Nuggihalli.

At the foot of the Savandurg hill, in front of the temple of Virabhadra, there is a fine and lofty *Dipasthambha*

Virabhadra-
Temple,
Savandurg.

or lamp-pillar, about 60 feet high, with an iron framework for suspending bells at the top. The pillar is sculptured on all the four sides with figures and floral devices.

Santemallappa Temple,
Oderhalli.

The Santemallappa temple at Oderhalli (Chiknayakanhalli Taluk) has in its front a *Dīpasthambha* about 2 feet square at the bottom and 40 feet high, with a lamp in the form of a stone cup on the top. The pillar has on the east face a *linga*, on the south the three-legged Bhringi bearing a *Vīṇa* (or lute) and dancing, on the west Vyāghrapāda with a censer in the right hand and a bell in the left, and on the north Nandi.

Tērumallēsva-
ra Temple,
Hiriyur.

In front of the Tērumallēsvara temple at Hiriyur, stands, on a high pedestal, a fine *Dīpasthambha*, about 45 feet high, with a pavilion at the top enshrining a Basava or Bull, and 8 lamps in the form of huge iron cups, two in each direction, each capable of holding ten seers of oil. The lamps are lighted once a year. The pillar has slight projections on the sides which serve as steps to go to the top. Its front has a male figure in *anjali* pose, representing, perhaps, the chief who built the temple.

Mallikārjuna
Temple,
Pankajana-
halli.

There is in front of the Mallikārjuna temple, Pankajana-halli, a fine *Dīpasthambha*, about 2 feet square at bottom and 40 feet high, with a pavilion at the top. (Circa 1510 A.D.).

Avimuktēsva-
ra Temple
Hoskote.

In front of the Avimuktēsvara temple at Hoskote, which is in the Dravidian style and dates from about the 15th century, is a fine *dīpasthambha*, a lamp pillar somewhat resembling that at the Hariharēsvara temple at Harihar. It is about 25 feet high with pedestal and is built of 22 circular discs, the alternating ones jutting out in the four directions so as to allow lamps being placed

on the protuberances, which number 44 in all and are carved with floral or geometrical designs on the upper surface. It has on the east face a trident, on the south a *linga*, on the west a drum and on the north a lotus (representing apparently Vishnu). (See *M.A.R.* for 1919, Plate III, facing page 4).

Before the Amrita-Mallikārjuna temple at Anekal is a good *Dīpasthambha*. It is about 20 feet high, stands on a raised pedestal, about 5 feet high, and has on the west face Ganapati, on the north Virabhadra, on the south Nandi and on the east a four-armed figure, about 2½ feet high, of Siva standing on a chariot, the upper hands holding an axe and an antelope, the lower a bow and an arrow. The Siva figure is rather peculiar; it is perhaps intended to represent God as the destroyer of the Tripura demons.

Amrita-
Mallikārjuna
Temple,
Anekal.

In the Bhavānisankar temple at Anekal, is a short lamp pillar, the figure sculpture on which is rather out of the way. On the east face it has Indra; Nandi on the south; Ganapati on the west; and a lotus on the north.

Bhavānisankar
Temple,
Anekal.

In front of the Sōmēsvara temple at Amritur tank, is a good, but rather slender *Dīpasthambha*, about 30 feet high and 1½ feet square at the bottom. Behind the temple is an *uyyāle-kamba* about 20 feet high.

Sōmēsvara
Temple,
Amritur
(Kunigal
Taluk).

At the east outlet of the Amritur village tank is the Hanumān shrine, to the east of which is a fine *uyyāle-kamba* in the form of a gate, intended for swinging the god. It is about 15 feet high and beautifully carved on all sides with scroll work.

Hanumān
Shrine,
Amritur,
(Kunigal
Taluk).

Hoysala patronage to Jainism decreased as it increased in favour of Vaishnavism, though there was throughout

(b) Jain.

the Hoysala period a marked similarity in the treatment extended to both the systems of faith. This royal toleration is deducible not only from the inscriptions of the period but also from the respective sculptures. The same equality of treatment marked the sovereigns of the house of Vijayanagar, the new line of kings who succeeded the Hoysalas practically throughout the whole of India south of the Krishna. But Jainism, however, declined as a faith from about the 14th century and was practically eclipsed by the rival faiths of Saivism and Vaiṣṇavism, which between them reclaimed the lost flock into the Brāhmanic fold. This falling off of Jainism from its high position from about the 14th century, is fully reflected in the practical cessation of architectural and sculptural activity from about that time. We meet with only a few stray cases of construction and that not always of any great merit. The beautification was distinctly over, so far as Jainism was concerned. An inscription at Hullahalli (Kalale Hōbli, Nanjangud Taluk) dated in 1372, records that Perumāla Dēva and Permmi Dēva, who were chieftains of the place, "caused to be erected the lofty chaityālaya called Trijagan-mangalam, and set up (the god) Mānikyadēva, also caused to be repaired the Parmēsvara-chaityālaya which the blessed ones (Jainas) had formerly erected in Hullahalli and granted lands to provide for the offerings at the two chaityālayas." (*E.C. Mysore* i, Nanjangud 64, dated in 1372 A.D.). Padma, minister of Inimadi Sāluvēndra, a local chief under the Vijayanagar kings, built, according to an inscription dated in 1488-89 A.D., (*E.C. VIII, Shimoga* ii, Sagar 163) a fine chaityālaya with a suitable pavilion and set up the image of Pārsva in it, in Padma-harapura and made a grant of it. Sāluvēndra himself, we are told, promoted Dharma (*i.e.*, the Jain faith), with beautiful lofty *chaityālayas*, with groups of *mandapas*, with *mānasthambhas* (or pillars) of bell-metal, with

pleasure groves for the town, with many images of metal and stone, with provision for temple ceremonies, daily gifts and worship, and with gifts of learning." "Thus did Sāluvēndra promote *dharma*." We have not any notable examples, for some years together, after the fine double effort of Padma at founding a *chaityālaya* and beautifying his capital. In 1673, Chennana built what is now known as Chennana Basti, after him, on the Doddabetta at Sravana Belgola and dedicated it to Chandranātha, the 8th Tirthankara. He put up a *mānasthambha* in front of it. On the corner pillars of the veranda of this temple, facing each other, are cut a male and a female figure with folded hands which probably represent Chennana and his wife.

The fine *mānasthambha* which stands in front of the Pārsvanātha Basti on the Chandragiri Hill, Sravana Belgola, belongs to the 17th century. It is lofty and elegant and is sculptured on all the four sides at the bottom. It has on the south face a seated figure of Padmāvati, on the east a standing male figure, apparently a Yaksha, holding a noose, an elephant-goad and a fruit in three hands, the remaining hand being in the *abhaya* attitude, on the north a seated figure of *Kushmāndini* with the same attributes, and on the west a galloping horseman, the emblem of Brahmādēva. According to a modern Kannada poem (*Belgola Gommatēsvaracharite* by Ananta Kavi) of about 1780, the pillar was set up by a Jaina merchant of the name of Puttaiya during the rule of the Mysore King, Chikka Dēva Rāya (1672-1704). This poem also states that the same individual also erected the enclosing wall of the temple area.

With this we enter on modern times. One of the most recent efforts at the erection of a Jain temple was made in 1878 by Virappa, Palace Pearl Merchant at Mysore, and his brother, who built a new Chaityālaya at Saligrama and set up in it the image of Anantasāmi and endowed it. It is an unpretentious structure.

Mysore
Artists :—
(i) Hoysala
Period.

A distinguishing feature of sculptural work in Mysore is the index label, indicating in some cases the event or person depicted in the sculpture and in others the name of the sculptor or sculptors concerned in the work. The use of index labels, as stated above, has been met with at Barhut. There the names of the sculptors are not indicated, while in the Hoysala sculptures, rarely if ever, is the event or person to which a particular sculpture refers, given, while uniformly the name of the sculptor who was responsible for the work is given. In Vijayanagar and later art, the label is exactly as at Barhut—it mentions the event or person to which a particular piece of sculpture refers. In rare cases the label indicates both the event and the name of the sculptor responsible for it. From a study of these labels, it is inferred that the sculptural art, as the art of temple building generally, engraving on stone or copper plate and the like, was in the hands of the Pāṇchālas or the five allied castes of Agasāle or the goldsmiths, Kanchugāra, brass and copper smiths, Kammāra or blacksmiths, Badagi or carpenters and Kalkutaka or stone-masons. They profess to be descended from the five sons of Visvakarma, the architect of the gods, who severally adopted these professions. The various trades are not confined to particular families, but may be followed according to the individual inclination. The Pāṇchālas wear the sacred thread and consider themselves equal to the Brāhmins. Their ordinary caste title is *Āchāri*, (sometimes spelt *Āsāri*) a term which is applied to them in inscriptions as well. Thus in an inscription assigned to about 700 A.D. (*E.C.* II Sravana Belgola, 21) the name of the engraver is given as Pallav-āchāri. In another old inscription, probably of the period of the Nōlamba King Ponnēra (close of the 8th century A.D.), discovered at Sravandanhalli, Tumkur District, the engraver's name is given as Dhanapati-āchāri. The engraver of *E.C.* II, Sravana Belgola, 67-

(New Edition) dated in A.D. 1129 was one Gangāchāri, "a forehead ornament of titled sculptors." The term for sculptor used in the text is *Ruvari* which is a corrupt form of the Sanskrit *Rūpakāri*, a sculptor. He was probably the same person who engraved inscription No. 127 recorded in the same volume and dated in 1115 A.D. He is there described as a lay disciple of Subhachandra Siddhānta Dēva and was thus a Jain by persuasion. His younger brother Kāmračhāri engraved inscription No. 143 recorded in the same volume and dated in 1131 A.D. Likewise, the engraver of *E.C.II*, Sravana Belgōla 73 (New Edition) dated in 1118 A.D., is one Varthamānāchāri, who bore the identical title. He was probably the same person who engraved inscription No. 118, dated in 1120 A.D. and registered in the same volume. He is there described as the son of Hoysalāchāri. The term *Āchāri* is *vulgo* for Sanskrit *Āchārya*, a teacher. Another title *Ōja* also occurs and in fact more frequently, in inscriptions found in this State in connection with the names of sculptors. This term appears in Tamil as *Ōchchan* and *Uvachchan*. The term *Ōja*, which in its modern significance means an artificer, a carpenter, a goldsmith or a blacksmith, originally appears to have meant no more than a *guru* or a teacher. In inscriptions, it is used almost entirely in the sense of *Āchārya*. *Ōja* or *Ojjha*, in fact, is the Prākṛit form of the Sanskrit *Upādhyāya*, teacher or *guru*. In the *Rājasēkhara Vilāsa* (11,19) we read *Kalam emba ōja* and in the Telugu *Manu-charitra* of Peddanārya, we find (Canto III 128.) *vatuvi ojjala kappaginchiri chaduvulella*, where *ōja* and *ojjalu* are used in the sense of *teacher* and *teachers*. It is thus clear that the term *ōja*, when it occurs in connection with a sculptor's or an engraver's name, indicates one who belongs to the Pāṇchālā caste. That this is a correct inference is well established by the fact that in its modern significance, the term *ōja*, is used only to indicate a

Pānchāla. The first mention, so far known, of the term as applied to a sculptor, in the inscriptions found in this State, is in an epigraph (*Circa* 10th century) found on the rock to the north of the outer entrance of the Gommata image in Sravana Belgola, which mentions a sculptor Bidi-gōja with the honorific prefix *Srīmat*. As the rest of this inscription is not quite clear, it is not possible to connect his name with the execution of the Gommata image. As applied to an *engraver*, it is much older. In the Manne Plates (2) of Rājamalla I, dated in 828 A.D., Madhurōvajha, of the Visvakarma gōtra, is mentioned as their engraver. Here the term *ōvajha* is used for *ōjha* or *ōja* (*M.A.R.* 1909-10). Among the names of the sculptors whose names (or rather signatures) occur on the Belur temple (1117 A.D.) are:—Dāsōja, his son Chāvana, Chikka Hampa, Malliyanna, Mayina, Kumāra Machari, Padari Mallōja, Kencha Malliyanna, Kēsava Dēva, Masada, Poisananar Bira and Nāgōja of Gadaga. A few details about these sculptors can be gleaned from the labels themselves. Thus Dāsōja and his son Chāvana Dāsōja and his son Chāvana belonged to Balligrāme, *i.e.*, Belgāmi in the Shikarpur Taluk of the Shimoga District. The former had the title “smiter of the crowd of titled sculptors,” (*birūda-ruvari gondala-badiva*) and the latter the title “a Siva to the Cupids titled sculptors” (*birūda-ruvari-Madana-Mahēsa*). Chāvana is also described as a bee at the lotus feet of the god Dharmēsvara of Ballīgrame and is stated to have done his work at the instance of Kēsavadēva. A second title, “a *bhērunda* to the *sarabhas* of rival sculptors” (*machcharipu-ruvari-sarabha-bhērunda*), is also applied to him. Of Chikka Hampa it is stated that he was Tribhuvanamalla-Dēva’s artist, that he prepared some of the images in the *mantapa* or hall of the god Vijaya-Nārāyana built by Hoysala Bitti-Dēva (or Vishnuvardhana), that he was the son of Inēja and that he had the title “champion over rival sculptors,” (*machchariparuva-*

rigalaganda). Malliyanna calls himself the artist of the Mahāmandalēsvara Tribhuvanamalla, capturer of Talakadu, Bhujabala Vira-Ganga-Hoysala-Dēva (Vishnuvardhana), and bore the titles "a tiger among sculptors" (*ruvari-pulī*) and "a thunderbolt to the mountain of rival titled sculptors" (*machcharipa-biruda-rūvari-giri-vajradānda*). It is stated of Padari Mallōja that he was the son-in-law or sister's son (*āliya*) of Vadōja of Nalvatubada and had the title "a pair of large scissors to the necks of titled sculptors" (*biruda-ruvari-gala-gandagattari*). Nagōja is described as the artist of the god Svayāmbhu-Trikutēsvara of Gadugu (Gadag), as the delighter of the hearts of the good and as a bee at the lotus feet of Sarasvati. He was the son of Katōja and bore the title "Confounder of sculptors" (*ruvari-jagadala*). Masada was the son of Yallanna. Two more labels give some details without naming the artists. One of them styles the artist the Visvakarma of the Kali age and applies to him the titles "a lion to the elephants titled sculptors" (*biruda-ruvaribha-kanthirava*) and "smiter of the crowd of titled sculptors." He belonged to Lokkigundi. The other label describes the artist as a pupil (*mani*) of Tribhuvanamalladēva of the great *agrahāra* (or rent-free village), Bēhur in the Kuntala country. Another label in which the name of the artist is effaced states that he was the son-in-law or sister's son of Chalōja of Nalvatubada and had the title "smiter of the crowd of titled sculptors." This was also the title of Dāsōja, and it is just possible that this and the other label noticed above giving the same title may refer to the same artist.

The engraver Dāsōja mentioned as the son of the sculptor Rāmōja in *E.C.* II, Sravana Belgola 140, dated in 1145 A.D., is perhaps identical with the Dāsōja mentioned as the father of Chāvana. He made the screens at the Chandragupta basti at Sravana Belgola. Chikka Hampa and Malliyanna both describe themselves

as the artists of Tribhuvanamalladēva, *i.e.*, King Vishnuvardhana. They were probably the King's craftsmen and as such worked in the temple that he wished to build. Its very rhythmic shape shows that its builders knew the syntax of art by heart. Its design and sculptural beautification demonstrate that those engaged in its construction were experienced and brilliant artists. In the buildings outside the Kēsava temple, the names of the sculptors appearing are Bhandāri Madhuvanna, Bechama and Gumma Birana. It has been suggested by Mr. Narasimhachar that these artists may belong to a later period.

The sculptors who erected the marvellous statues and figures on the outer walls of the Hoysalēsvara temple. (*Circa* 1141 A.D.), especially on the western side, have not given their names except here and there. The following are the only names to be seen on them, arranged in alphabetical order:—Ballanna, Bōchana, Chauga, Dēvōja, Harisha of Odeyagiri, Harisha of Tanagundur, Kālidāsi, Kēdārōja, Ketana, Mabalaki, Machanna, Manibalaki, Masa son of Kanimōja, and Rēvōja. None of these names corresponds with any to be seen at Belur, but Odeyagiri Harisha seems to say that Belur did not agree with him (*Belur Āgadelu*). The sculpture on the southern door of this—Hoysalēsvara—temple was, according to an inscription on it (*E.C. V. Hassan District, Belur 239, dated in 1141 A.D.*), executed by Kālidāsi for Narasimha-Dēva's sculptor Kēdārōja. This fixes its date at about 1141 A.D. and shows that Kēdārōja was the royal sculptor in the reign of Narasimha. The sculptor Kālidāsi who worked for Kēdārōja styles himself "champion over the proud, a thunderbolt to the rock titled sculptors," and adds that he made the *makara tōraṇa*, *i.e.*, carved head-piece of the lintel. According to an inscription at the back of the larger Nandi pavilion at this temple, the

sculptor Dēvōja made the western doorway (*E. C. VI. Hassan District, Belur 241, dated about 1140 A.D.*).

The only sculptor's name appearing on the Kēdarēsvara temple (*Circa 1219 A.D.*) is that of Rēvōja. This Rēvōja is probably identical with the person of the same name appearing with the beautification of the Hoysalēsvara temple.

According to certain inscriptions at Nagamangala (*E.C. IV, Nagamanagala 94 to 96, dated in 1142 A.D. and 1150 A.D.*) it is clear that the *jinālaya* caused to be built by Sāmantha Sōma at Heb-Biduruvādi, was the work of "the sculptor Māchōja, the *āchārya* of Kalkaninād, the Visvakarma of the Kaliyuga." The title "Visvakarma of the Kaliyuga" appears among the names of one of the sculptors mentioned in connection with the Belur temple. It stands to reason that the person there referred to is this very artist Māchōja, who appears to have been a master sculptor of the time. Contrary to the usual practice, we find in the temple at Kōramangala (built in 1173 A.D.) a subject index label under one of the figures stating that it represents *Prahlāda*. The thirty beautiful ceilings at the Amritapura temple, Tarikere (built in 1196 A.D.), were executed, according to labels underneath them, by Mallitamma, Padumanna, Baluga and Malaya. Of these, the name of Mallitamma figures in other temples as well. He worked at the Narasimha temple at Nuggihalli in 1249 A.D., at the Panchalinga (quintuple) temple at Gōvindanhalli in 1250 A.D. and at Sōmanāthapur in 1268 A.D. He should have been thus 72 years at work while working at Sōmanāthapur. Taking it for granted that he was 16 years of age when he commenced his career at the Amritēsvara temple at Amritapura in 1196, he should have been about 88 years of age while at Sōmanāthapur. The images on the south wall of the Nuggihalli temple were made by Baichōja of Nandi, and those on the north

wall by Mallitamma, abovenamed. Baichōja gives us here and there some of his titles, while the veteran Mallitamma contents himself with merely giving his name without any epithets. Among the titles of Baichōja may be mentioned, "a thunderbolt to the mountain of hostile sculptors," and "a spear to the head of titled architects." His name occurs in four places while that of Mallitamma is engraved in sixteen places. This Baichōja took part, in 1250 A.D., in the beautification of the Kēsava temple at Nāgalāpura. His name appears in about seven places on the turrets above the images. At the Mūlasankhēsvara temple, Turuvekere, built in 1260 A.D., the names of the sculptors as given by an inscription on its basement are, Jakkanna and Īsvara, the latter of which occurs twice. This Jakkanna may be the Jakkanāchāri, to whom popular tradition assigns the construction of all Hoysala temples in the State. (See Narasimhachar's Monograph on the *Kēsava Temple at Belur*, 14-15 for the story). The images on the walls of the Sōmanāthapur temple (built in 1265 A.D.) bear the names of several sculptors who were engaged in beautifying it. Amongst the names appearing may be mentioned Mallitamma (also called Malli in two places), Baleya, Chaudeya, Banya, Masanitamma, Bharmaya, Nanjaya and Yalamasaya. The first name occurs below 40 sculptural pieces, and the rest under from 2 to 8 pieces. Thus Mallitamma had most to do with the ornamentation of this temple. He is no doubt identical with the Mallitamma who was responsible for the images in the temples at Nuggihalli, Gōvindanahalli and Amritapura.

In the temple at Mosale (built in Circa 1291 A.D.), many of the images have the names of the gods they represent engraved underneath them. Except the single instance mentioned in connection with the Kōramangala temple, this practice was not generally followed by Hoysala artists. The name *Gombira* is found

in the Mosale temples under one image, and as this name is not that of a god or goddess, it has been suggested (*M.A.R.* for 1924, Para 46) that it must be the name of the sculptor who was responsible for it. This suggestion seems to be well founded.

The great sculptors who were engaged in the ornamentation of magnificent temples, which owed their foundation either to the Kings or to their generals or rich merchants, appear sometimes to have paid attention to the humbler task of carving out memorial slabs of the *Virakal* and *Mahāsatikal* type. Ordinarily this work appears to have been left to artists of the commoner type, though in several cases sculptors of the higher order were called in to execute them. It is on this basis that the better class of work seen on certain *Virakals* can be explained. That this was actually so is seen from the descriptions of artists we find occasionally engraved on these slabs. Thus, on a *Virakal* of the reign of Ballāla III (*E.C.* VIII, Shimoga ii, Nagar 27, dated in A.D. 1302) we have the information that the slab was made by the stone-mason Singōja's son Birōja, whose titles were: "a fish-hook to the throats of those who sound (their own praises), a drill for the heads of the envious."

There is little doubt that the architect in the Hoysala times was engaged both as architect proper and as sculptor. It is also inferable that the kings of this dynasty maintained what may justly be called Royal Architects, who arranged for the work in the Royal and other temples entrusted to their execution. From some of the inscriptions quoted above, particular sculptors appear to have been told off to do particular items of work,—*e.g.* lintel work at the Hoysalēśvara temple—on behalf of the King's architect. That the profession of the architect and sculptor was greatly valued and those belonging to it were duly honoured, there is fair evidence to believe. Thus, for having erected the *mantapa* of the god Kēdāra,

at Baligami within the stipulated time, the Rājaguru-dēva Vāmasakti Yati, being pleased, we are told in an inscription dated in 1186 A.D., made a grant of 150 Kamma of rice in Kiru Balligāve to Bisadōja, Chavōja and Singōja, these three to continue, free of all imposts, as long as the sun and moon. He is also recorded to have granted land to them in another place with enjoyment for three generations. That architects and their folk were even encouraged to settle down in large numbers in certain localities for the general benefit of the community may also be inferred. Thus, we are told in an inscription dated in 1336 A.D., that the Brāhmans of Maddur granted to one Mambōja, son of Pemmōja, lands, rent-free, he "being by the practice of his calling pleased the Brāhmans." He was to erect "houses for his caste" and enjoy the grant "free of all imposts," (*E.C. IV. Yelandur 38*, dated in 1336 A.D.). Another inscription gives us some interesting information of the learning, skill and organizing capacity that Pāñchālas exhibited in these days. This inscription records a grant for the maintenance of a dancing girl for the temple of Rāmanātha at Terakanāmbi. They call themselves Vīra Pāñchālas and describe themselves as "the creators of the fourteen worlds saying, let us make . . . of all the difficult colours of the world," and as versed in making "hundreds and thousands of inquiries after all manner of seeds and plants," and in language and writing, reading, arithmetic and the skilful arts. They were, we are told, "distinguished for cities, houses, island forts, hill forts, forest forts . . . five foundations, domes, pinnacles, crests and the sixteen signs of the original house, the sign of the sacrificial hall, the sign of the pit for the sacrificial fire, the sign of slopes, etc., according to standard rules, for these and all other signs; authorities for the creation of . . . mansions . . . adorners of Śrīparvata; deeply learned in the science of language and the

purāṇas of the utmost limits; fond of and merciful to war elephants . . . worshippers of the divine holy feet of the goddess Kālīka and the Kamatēśvara." The imprecation at the end of the grant shows that they were organized as a trade (all the Vira Pāṇchālas of an area); that they had an assembly of their own and that they were territorially located in *nāds* (*E.C.* IV, Gundlupet 34, in dated 1372 A.D.). That the knowledge of the *Sāstras* and the technical arts that the Pāṇchālas claim here is not a mere boast is fairly well established by what we are told of Mallōja Māṇiyōja, the great architect who built the beautiful quadruple temple of Mahālakshmi, at Doddagaddavalli in 1113 A.D. (*E.C.* V Hassan 149). This inscription says that Mallōja Māṇiyōja was resplendent with the creative skill of Visvakarma, the architect of the gods. The inscription ends with two lines, which may be taken as the architect's technical description of the characteristic features of the structure he erected. The terms used are: *Vimāna*, *Sarvatōbhadra*, *Vrishabha*, *Nalinika*, *Uttunga* (? *Uttumbha*), *Vairāja*, *Garuda*, *Vardhamāna*, *Sanka*, *Vrittu*, *Pushpaka* and *Griha-rāja*. As pointed out by Mr. Narasimbachar, all these occur as technical terms representing varieties of *prāsāda* in Sāṅskṛit works on architecture.

During the period of the Vijayanagar Kings, the custom of engraving labels descriptive of figure sculpture was continued. Thus in the Janārdhana temple at Srīngēri is a stone on which are small figures of Brāhmā, etc., with labels giving their names (*E.C.* VIII, Shimoga, Srīngēri 1, dated 1346 A.D.). In the Melkote temple, on the four pillars in the *mantapa* of the Lakshmīdēvi temple, are engraved notes explaining the sculptures to which they relate.

The practice was perpetuated by the Mysore Kings down to a late period. There are, for instance, thirteen

(ii) Vijayanagar Period.

(iii) Mysore Rājas.

short inscriptions on a pillar in the Tirukāchchināmbi temple, at the Melkote temple, five of which are on the pedestals of the images representing Krishna Rāja Wodeyar and his four queens. The tradition was kept up even in the case of stucco figure sculpture on the parapet walls of temples of a later date—17th century and after. Thus, the top parapet around the Gunja-Narasimha temple at T.-Narsipur contains fine mortar figures of the *mūrtis* and *avatārs* of Vishnu, with, in some cases, labels below giving their names. In the hard granite temple built in 1733, at Jambitige, Koppa Taluk, the sculptor's name is given on the base as Kalanna, son of Koltūra.

II. Monumental Brass, Copper, Bronze, Etc.

(a) Brāhman. There are a great many examples of good workmanship in brass, copper, bronze, etc., in the temples of the State. The best of this kind of work is to be found chiefly in connection with the processional images of the divinities and saints and door frames, lamp stands and lamps with elaborate floral decorations, and devotional vases and vessels. They include both castings and hollow-ware work. In the absence of a proper survey, it is impossible to state to what degree of antiquity they go. They are probably as old as temple worship itself for, grants for keeping up lamps, for instance, in temples, are known in inscriptions from very early times. Though earlier examples may not be wanting in the State, images in brass, copper and bronze probably came into greater vogue during the time subsequent to the Chōla conquest of parts of the State.

Mr. Gangooly thinks that the art of image-making in metal probably originated at the time when the custom of setting up the *utsava mūrtis* was first initiated. Rāja Rāja I is stated to have been the first to present

to the temple of Brihadēśvara the series of metal statues of Saivite Saints who, as we know, were canonized after their death and shared divine honours in the temples. We find from the metal images of Buddha discovered at Amarāvati and other places that the art of the bronze-sculptor was practised throughout the Buddhist period and it must have been in existence during the earlier Hindu form of worship which prevailed in various parts of India before the advent of Buddhism. It cannot be said, however, that the practice of installing *utsava mūrtis* was first inaugurated by Rāja Rāja I (985-1013). The art of image-making in copper and other metals must have been older than the time of the Chōla Kings. The fact that the "Wax-Process" is mentioned in some of the South Indian Mss. which cannot be later than the second century A.D., when the books of the *Silpa-Sāstras* are supposed to have been collected in their present form, shows that the practice of casting images in metal must have been current in South India long before the advent of the Chōlas. The discovery of bronze images of Siva and Vishnu in Java, which can be roughly referred to the sixth century A.D., corresponding to Pallava activity in South India, shows that casting in bronze was already well-known then in South India and even transported to Java by South Indian immigrants into that island. The South Indian examples, among which those of Mysore must be included, represent the artistic activity of the later Saiva revival during the Chōla ascendancy, viz., 984 A.D. to 1243 A.D.

During the periods of Hoysala and Vijayanagar ascendancy, the custom of presenting cast metallic images to the temples received even greater sanction and the tradition was kept up by the kings of the Mysore royal line up to the most recent times. For instance, there is a record of the grant in 1756 A.D. of sixty-six metal images for processional purposes, to the Nanjangud

temple, representing as many Saiva devotees or saints, whose effigies in stone, probably belonging to the Chōla period, were already there, by Nanja Rāja Karachūri, Dalavai of the time. They are images of the *tirut-tōndar* or Saiva saints celebrated in the Tamil *Periya Purāna* of Sekkilar, who has been assigned to the 11th century A.D. Accounts of these devotees are included in various Kannada works as well, for example, in the *Vrishabhēndra Vijaya* of Shadakshara Dēva. (See *M.A.R.* 1925, 5-13). The name of each of the images at Nanjangud is engraved on it in Kannada, together with the dedication. The Tamil *Periya Purāna* enumerates 63 *tiruttōndar* or holy saints; but there are 66 images at Nanjangud. Rice gives (in *E.C.* IV Introd. 35-36, and Nanjangud, 200) a list of the Kannada names of the latter, with the corresponding Tamil names of those that have been identified with them. Sri Krishna Rāja Wodeyar III set up images for these sixty-three saints and of Siva commemorating his twenty-five *līlas* or sports in the temple of Chāmārājēsvara which he built in 1826 at Chāmārājnagar in honour of his father. The twenty-five sportive forms of Siva are :—

- | | |
|--------------------------|---------------------------|
| (1) Chandrasēkhara, | (14) Ardhanārīsvara, |
| (2) Umāmahēsvara, | (15) Kīrātārjuna, |
| (3) Vrishabhārūḍha, | (16) Kaukala, |
| (4) Tāndavēsvara, | (17) Chandikēsvara-vara- |
| (5) Girija Kalyāna, | prasanna, |
| (6) Bhikshātana, | (18) Vishakanta, |
| (7) Kāmasambhāra, | (19) Chakradana, |
| (8) Mārkaṇḍēya Vara- | (20) Vighnēsvara-varapra- |
| prasanna, | sanna, |
| (9) Tripurasambhāra, | (21) Sorāskanda, |
| (10) Jalandharaḥara, | (22) Ēkapāda, |
| (11) Brahmasiraschēdana, | (23) Sukhāsina, |
| (12) Virabhadra, | (24) Dakshināmūrti and |
| (13) Sankaranārāyana, | (25) Mahālingodbhava. |

A number of metallic images, presented by Sri

Krishna Rāja Wodeyar III in 1829, are to be seen in the Prasanna Krishnaswāmi temple at Mysore. These images represent various Vaishnava deities and saints and sages of Southern India. Sri Krishna Rāja Wodeyar III brass-plated the doorway of this temple as well.

The Lakshmivaradarāja temple at Terakanāmbi contains a number of metallic images of gods and goddesses belonging to several of the ruined temples at the place. The fine metallic image in the sanctuary of this temple itself was presented to it by Sri Krishna Rāja Wodeyar III. This temple has also metallic images of child Krishna and child Balarāma and of Yasōda suckling Krishna. Sri Krishna Rāja Wodeyar III also brass-plated the doorway of the Mahābhutēsvara temple on the Chamundi Hill.

In the Gangādharēsvara temple at Seringapatam is a very handsome metallic image of Dakshināmūrti used for processional purposes. There are, besides, in this temple metallic figures of fifteen of the sixty-three Saiva saints, with their names and castes inscribed on their pedestals. Kalale Nanjarāja presented to this temple a fine metallic image of Tāndavēsvara, with a label on its pedestal recording the gift. He presented similar images to other Siva temples in the State. Among the metallic figures at the Vidyāsankar and other temples at Srīngēri are Nambinārāyana, Tāndavēsvara, and Srīnivāsa. Tāndavēsvara with the ring of fire and with the figure of Sanga seated with folded hands on the *jata* (or matted hair) to the right is not in any way inferior either in movement or elegance of execution to the Natarājas of Madras and Ceylon. In the Ganapati shrine of this temple, is a small steel figure of the planet Saturn which is always immersed in oil. The metallic figure of Harihara is the processional image in this temple. It is a fine looking one and as a work of art it is esteemed very high. In the Sārada temple at this place, are two

well-known images of Sārada and Sarasvati which date back to the 14th century. Each is a seated figure with four hands, the attributes in three of them being a rosary, a vessel of nectar, and a book, while the remaining hand is in the *abhaya* pose with *chin-mudra*. These attributes appear to be peculiar to the image of Sarasvati at Srīngēri, seeing that a noose and an elephant goad invariably form two of the attributes of this goddess elsewhere. The processional images are smaller in size and of silver and bronze. The Janārdhana temple has a copper *prabhāvali*, the middle portion of which is occupied by a fine Vēnugōpala flanked by consorts and the top by the ten *avatārs* of Vishnu. In the Sivaganga temple, there are two figures of Tāndavēsvara (dancing Siva), differing from each other in details and artistic quality, a good figure of dancing Ganapati, a seated figure of Siva and Pārvati, and a figure of Umāmahēsvara. Another figure worthy of note is a rare form of Chāndikēsvara, about 1½ feet high, represented as an incarnation of Brahma, with four faces and four hands. The attributes in the hands are a trident, an axe, a water vessel and a rosary, the hand holding the rosary being in the *abhaya* pose. The bronze figure of Tāndavēsvara in the Bettadapura Hill temple is a very fine piece of workmanship, comparable to many well-known images of its kind figured by Mr. Gangooly and Dr. Coomaraswami. In the Rāma temple at Nagamangala, there is a fine metallic image of Dakshināmūrti with four hands. The metallic image of Gangadharēsvara in the Gangadharēsvara temple at Turuvekere is of special interest. Siva as represented here has on either side, his consorts, Pārvati and Dākshāyani; the latter holding what looks like a *Kundala* or ear-ornament in her right hand. This peculiarity is accounted for by the traditionary story that Dākshāyani thus held the ornament when about to enter the sacrificial fire at Daksha's sacrifice.

In the Mahēśvara temple at Maddagiri, is kept a metallic figure of Chandēśvari, whose temple has gone to ruin. This is a fine seated figure, about $1\frac{1}{2}$ feet high, with eight hands, five of them bearing a bell, a shield, a cup, an axe and a sword, one holding the head of a demon, the remaining two being in the *abhaya* and *nāṭya* poses. The metallic image of Paravāsu-Dēva at Gundlupet is a handsome figure approaching the Daivika-Vāsudēva form, but not completely so. It has the usual four hands, carrying the discus, conch and mace in three of them, the fourth instead of carrying the *padma*, the emblem of creation (as in the Daivika form), is in a peculiar pose, neither *varada* (boon-conferring) nor *abhaya* (fear-removing), but slightly slanting with fingers joined and made a little concave. This pose is known as the pose of granting deliverance to Brahmakapāla and is said to be found nowhere else. It is said that this image was originally at Hastināvati, from whence it was removed to Sivanasamudram, from where it was removed to its present habitat. Paravāsudēva is the deity who is responsible for all the cosmic functions of the creator. It is from him that the twenty-four forms of Vishnu take their shape. (See *E.H.I.* I. 234-244.) In the Vēnugōpāla-swāmi temple at Devanhalli, are to be seen a fine metallic image of the principal deity, Vēnugōpāla, and of the twelve Vaishnava Ālvārs. The processional metallic images in the Varāhaswāmi temple in Mysore City deserve particular mention because of their highly finished and admirable make-up. The image of Vishnu, a standing figure with four hands, is a fine one. It bears an inscription around the feet on its pedestal that it was a gift from the Mysore king Chikka Dēva Rāja Wodeyar (1672-1704). The other two metallic images in this temple represent Dēsikar (or Vēdantāchārya) the famous Vaishnava scholar and teacher who flourished in the 13th and 14th century A.D. and Jīyar (or

Manavālamāmuni), another equally well-known Vaishnava teacher and author, who flourished during the 14th and 15th centuries A.D. The deeply contemplative pose of these two images is impressive to a degree, though it is differently brought out by the artist. The inscriptions on these two figures not only give their names but also state that they were presented by Krishna Rāja Wodeyar III to the Prasanna Krishnaswāmi temple, which he built in 1829. They are in this temple, though they belong to the Krishnaswāmi temple, because those belonging to this temple were considered too small and were exchanged for similar ones in the other one. (*M.A.R.* for 1920, Para 10). The Prasanna Krishnaswāmi temple itself possesses as many as forty inscribed metallic images of gods, goddesses, saints and sages. The inscription in each case gives the name of the image and states that it was presented to the temple by the King. An image of Rāma from this collection, which may be taken as a good sample of the workmanship of the period, is pictured by Mr. Narasimhachar in the *M.A.R.* for 1919, Plate XX. The metallic figure of Hanumān in the Chennakēsava temple at Anekal is a fine one. In the Bhavānisankar temple, said to have been built about 1720 A.D. at this place, is kept a beautiful metallic representation of Amrita Mallikārjuna—Siva being shown as Sōmaskandamūrti, *i.e.*, sitting figure of Siva and Pārvati, with the standing figure of young Skanda (or Subramanya) their son, all in a group. This group belongs to the Amrita-mallikārjuna temple at the place, though kept in this temple. Among the metallic images of the Bhavānisankar temple, is a standing figure of Gānapati and the *astradēvate* *i.e.*, a trident standing on a pedestal. The processional metallic images of Narasimba and Varadarāja kept in the Narasimha temple at Maddur, Mysore District, are very handsome figures. In the Venkātaramana temple at Maddagiri there are

other metallic images of Vaishnava saints and sages. The metallic image of the Lakshmi Narasimha temple at Dodda Dālivatta, Tumkur District, is about $1\frac{1}{2}$ feet high, and bears an inscription on its pedestal giving its name. In a cell in the Janārdana temple at Gubbi is kept a standing metallic figure of Kanyakāparamēśvari, holding a lotus in one of the hands, like a *nāchīyar*, or consort of Vishnu. Kanyakāparamēśvari, is the patron goddess of the Kōmatis, a section of Vaisyas. Among many metallic images in the Sivaganga temple may be mentioned here a few of those which are specially remarkable for their artistic beauty or iconographic importance. A portrait statuette of the Yelahanka chief Kempe Gauda, with a label on the pedestal, is to be seen here. He is represented as standing with folded hands with a sword to the left in front of the minor sanctuary. Another statuette, about $1\frac{1}{2}$ feet high, also with an inscription on the pedestal, standing to the left of Kempe Gauda's, also with folded hands and armed with a sword and a dagger, represents Uligam Basavayya, while a third, about $4\frac{1}{2}$ feet high, standing to the right of Kempe Gauda's, but without a label and holding a lamp in both the hands, is said to represent Kempa Sōmanna. It is stated that Uligam Basavayya and Kempa Sōmanna were the brothers of Kempe Gauda. Kempe Gauda is said to have enlarged and liberally endowed the temple. The metallic figure of a warrior found at Settihalli, which is figured by Mr. Narasimhachar in the *M.A.R.* for 1918, Page 14 (Plate IV) and which he thinks represents the processional image of a shrine at the entrance to Settikere village, is an exceedingly pretty one. It is apparently from a hero temple. Its clear cut features, the finished style of its casting and its deeply meditative but resolute mien, despite its military accoutrement, including a raised-up sword in one hand and a shield in the other, make it particularly worthy of record. The

head-gear, necklace and ear-rings of *rudraksha* (*teleocarpus ganitras*) and the sacred thread which the figure wears show that the person represented was in actual life, though a warrior born, religiously inclined. The delicately chased features of the shield and of the waist band and the tucked up dagger and another leafy-looking implement ~~are all~~ brought out with conspicuous success by the sculptor. The metallic figure of Rāma in the Lakshmikāntha temple at Kalale belonged at one time to the Kalale family. Dalavai Dēvarājaiya handed it over to the temple on his death. The image has a beautiful *prabhāvali* adorned with figures of the ten incarnations of Vishnu, etc. A brass plate in the Jaganmōhan Palace at Mysore known as the *Santānāmbuja* (or Progeny-lotus), has, engraved on it, a picture in the shape of a lotus bud containing twenty-two kings seated on thrones under umbrellas, the one to the left at the bottom being Yadu Rāya, the founder of the line, and the one at the top, Krishna Rāja Wodeyar III, twenty-second in descent from him. The letter-press around the figures gives the dates of accession and other details, and that around the lotus bud an account of the titles, virtues, literary works and pious acts of Krishna Rāja Wodeyar III. The plate was engraved in 1860 by a Palace artist of the name of Tippanna. A reproduction of the plate will be found in the *M.A.R.* for 1911, facing page 30. The ornamental brass doorway of the Yūganandīsvara temple on the Nandi Hill shows very fine workmanship with rows of small female figures, lions, foliage and chain work.

(b) Jain.

Some Jaina images in the collection of Pandit Dōrbali Sastri at Sravana Belgola, have been referred to the 12th century A.D. The bronze and other figures included in the collection of the Jaina Matha at the same place belong to 1850-1858 A.D., being mostly gifts by Jaina

devotees from Madras Presidency. They include representations of Tirthankaras, Gommata, Pancha Paramēshti, etc. One of these containing the images of the fourteen Jinas beginning from Vrishabha and ending with Anantanātha, was presented in 1858, on the completion of the Ananta vow in Bhandāra basti by one Sattiram Appāvu, who describes himself as a *srāvaka* of Tanjore. The *nava dēvata bimba*, or image of the nine deities, has, besides, the Pancha Paramēshtis, Jina-dharma (or Jaina religion or law), Jināgama (or Jaina scriptures), Jina chaityālāya (or Jaina temple) represented by a tree, a *thavana kōlu* or stool for keeping the book in reading, a Jaina figure, and a mantapa or pavilion. (*Vide E.C. II Sravana Belgola, New Edition, Introduction 29-30.*)

The Aregal Basti at Jinanāthapura, near Sravana Belgola, has good metallic figures of the fourteen Tirthankaras, Pancha Paramēshtis, Navadēvatas, Nandīvara, etc. In the Vardhamāna temple at Sankigatta are to be seen seated metallic images of Padmāvati, Jvalāmālīni and Sarasvati in addition to the usual figures of Pancha Paramēshtis, Navadēvata, etc. In the Jain Basti at Singanagudde, Narasimharājapura, Koppa Taluk, there are interesting metallic figures of Sarasvati, Ganadharapāda and Sruta. The second of these has foot-prints on a raised pillar-like pedestal, while the third is in the shape of a tree, the *angas* being shown in lines below and the *pūrvas* in seven branches on either side above. *Sruta* represents the sacred Jaina scriptures.

III. Jewellery in Sculpture.

The nature of the jewellery worn is disclosed from the sculptural remains of the different periods described above. They exhibit not only high artistic talents on the part of manufacturers but also skill on the part of sculptors in reproducing them on their stone images.